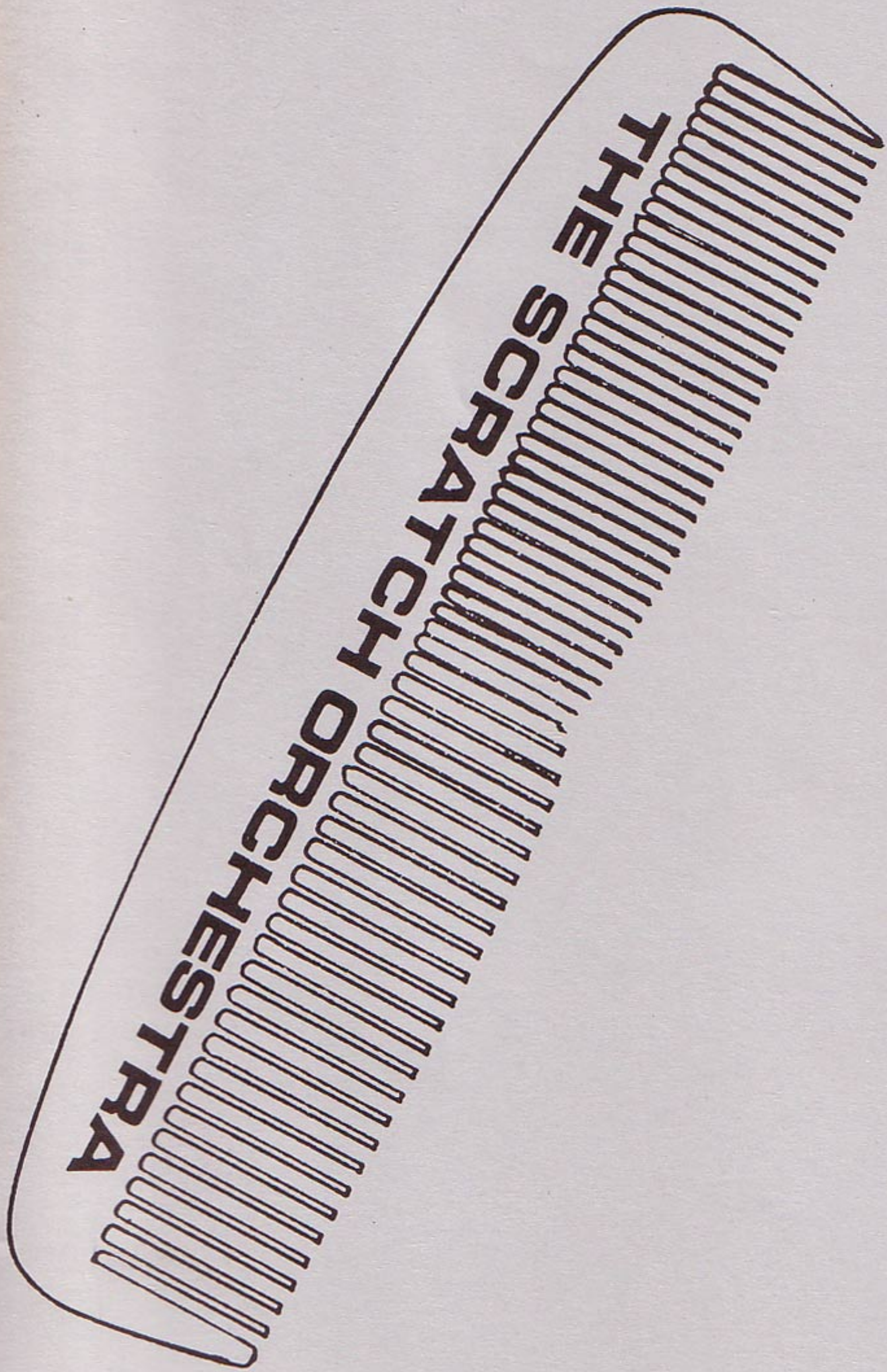


25 years from

SCRATCH



THE SCRATCH ORCHESTRA was a large and diverse group of performers, including trained and untrained musicians from various contexts in classical, jazz, free-improvised and rock music, as well as visual, mixed media and performance artists, who came together in 1969 and formed the central focus of experimental activity in English music for several years. It grew out of Cornelius Cardew's initiative in bringing together an alternative pool of performers dedicated to an open-ended approach to musical activity unrestricted by traditional definitions. Throughout the 1960s Cardew had been searching for a type of performer who has "escaped a musical education" (which he regarded then as a disadvantage) and "acquired a visual education". Many of the original members came from art colleges; all were drawn together by a common interest in the work of Cage, LaMonte Young and other American experimentalists, in free exploration with sounds of all kinds and in the overlap of visual and musical aspects of performance.

The Scratch Orchestra was Cardew's great experiment in collective music-making, and from the start all members were encouraged to participate on an equal footing, regardless of skill or previous experience. The repertoire included compositions by members, often using indeterminate notations (verbal, graphic and musical), as well as more or less structured improvisations, and "popular classics" to which everyone contributed to the best of their ability.

For two years diverse currents of thought and activity coexisted and interacted in peaceful co-operation, until in 1971 the orchestra was shaken by disagreements about its role in society. A hard core of politically committed members, including Cardew himself, adopted a Maoist outlook and began to write and perform music with a political message, intended to raise awareness of social issues from a Marxist perspective.

This development revealed irreconcilable contradictions within the orchestra and led to a crisis which split it into opposing "experimental" and "political" camps; further fragmentation quickly ensued, with dissident splinter groups on both sides. Out of the disintegration of the Scratch Orchestra new alignments and associations arose: the orchestra as such gave its last concerts in 1974, but its innovative and challenging ideas have continued to be influential through the work of the many composers, improvisers, visual artists and teachers who participated in this unique collaborative experiment.

Michael Parsons



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London Musicians' Collective

presents

25 Years From Scratch

ICA, London

Sunday 20 November 1994

Programme of music in the ICA Theatre:

12.30: Group Improvisation, with Eddie Prevost.

1.00: John White (piano):

John White: Sonatas 110, 116, 117, 124.

I started writing piano sonatas in 1956. The early ones were big, beefy, multi-movement affairs, very much in the classical-romantic tradition. As time went on, they became shorter and more concerned with the statement of controlled circles of ideas, perhaps comparable to entries in a diary. During the time I spent collaborating with Cornelius Cardew, the very idea of "narrative" music came under question and my piano sonatas of that period tended to be constructivist - more about system and concept than associative sounds.

Leaving the Scratch Orchestra coincided with a renewal of my belief in the traditional building blocks of music. The sonatas in this programme represent the area of post-Scratch thinking, and contain, like the Rachmaninov Etudes-Tableaux, certain specific, yet untitled, expressions of ideas and emotions. For instance, no.110 (written in June 1987) states a polite contention with my late father's preference for the works of Gilbert and Sullivan. No. 116 (October 1987) is a dream about a rumba danced under water. No. 117 (May 1988) is an extended piano transcription of my theme music for a play about drug-running in Thailand, and no.124 (1993), entitled "Abfallwalzer" or "Disposable Waltzes", is dedicated to Gerhard and Maria Crepaz and the people of Austria (land of the Waltz-King). (J.W.)

1.20: Ian Mitchell (bass clarinet), Christopher Hobbs (Casio MT 750):

Christopher Hobbs: Nine One Minute Pieces.

The one minute pieces are from a set of seventeen which I wrote for the American clarinetist Marty Walker: he and I premiered them in Los Angeles in 1992. This is their first public performance in England. (C.H.)

Cornelius Cardew: Mountains (1977).

This work is in the form of a set of variations on the

theme of the Gigue from J.S.Bach's keyboard partita no.6 in E minor. About the time the piece was composed, Cardew was studying the work of Bach as part of a programme on the classics organized by the People's Cultural Association (PCA). The influence of Bach's music and techniques pervades the writing. This is evident not only in the choice of the theme, with its craggy outline (the second half being a mirror of the first), but also in the strict canonic devices used throughout much of "Mountains", akin to Bach's complex contrapuntal writing for solo strings.

The work is prefaced with a poem by Mao Tse Tung: "Piercing the blue of heaven, your barbs unblunted, The skies would fall but for your strength supporting." (1934/35)

Mountains have been a strong symbol for many revolutionary movements, and the parallels between musical and political thoughts in this composition are worth pondering upon. Mountains was first performed on 19 January 1984 at the Queen Elizabeth Hall, London, by Ian Mitchell in a concert given by the Eisler Collective. The work lasts about 11 minutes. (I.M.)

1.40: Christopher Hobbs (piano):

Terry Jennings: Piano Piece No.1 (1965): Winter Trees.

Terry Jennings was an almost exact contemporary of Cornelius Cardew, and it was Cardew who first introduced me to his music in the late 60s. Winter Trees is a typically gentle, improvisatory piece.

Christopher Hobbs: Preludes.

These six Preludes are from a set of 24 in all the major and minor keys which I wrote in 1992. In the score, the titles are placed at the end, as in Debussy's set:

XII Ab major (The Bells).

XV Ab minor (Jazz Waltz).

XIV G major (Aux Armes!).

XVIII B major (Landscape).

XX F# major (Harmonies).

XXII D major (Locomotion).

(C.H.)

2.00: Takehisa Kosugi: Organic Music.

"Orchestra breathes in unison and slowly following the rhythm indicated by conductor. Breathing is done through long tubes or wind instruments without mouthpieces."

Participatory performance for anyone with a tube or wind instrument.

2.15. Stefan Szczelkun: Self Build.

Performance co-ordinated by Stefan Szczelkun.

2.25: Edges:

Robert Coleridge: Devil's Bellows.

This piece takes its name from a highly unstable stretch of the Dorset coast, famous for its frequent and often spectacular landslips. It is scored for two groups of musicians, one playing percussive sounds and providing a continuum throughout, against which the other group (consisting of mainly wind instrumentalists) play. The piece provides a simple structure for controlled improvisation.

Cornelius Cardew: Memories of You.

Although this is described as a piano solo, the instrument itself is not played in any conventional sense, but rather provides a focus around which smaller more discreet sounds can be made. The score notates precisely where exactly these sounds should be made in relation to a grand piano, and the sound making objects suggested (as examples) by Cardew imply a deliberate impoverishment of means: comb, glass ashtray, matchbox, plastic lid &c. The piano itself simply resonates as a 'body' in relation to the actions made by these objects on it, around it and on or above the floorspace immediately surrounding it.

Christian Wolff: Edges.

This dates from 1969 and draws on a variety of notational means exploited in earlier works but here taken to an extreme of openness. The performers each have a copy of the score which spatially presents indications for some approaches to sound events (i.e. spaced, bumpy, level, intricate, dirty, &c). These are to be seen as limits (literally the 'edges' of the title), although they are not necessarily what a player plays. The score can be read in positive or negative, in that these limits can either be played (though only once in a performance), this aurally demarcating them; or it can be seen more as a map whereby the players negotiate for themselves routes and orientations between the signs presented in the score, approaching but not exploiting the notated signs. (David Ryan)

The group Edges was formed in 1984 after the Almeida Festival complete performance of Cardew's The Great Learning. Its members consisted of a small group of musicians,

composers and visual artists all interested in aspects of experimental music that lay somewhere between improvisation and composition. The work of the American composer Christian Wolff was central to the enterprise and the whole ethos embodied in his earlier scores formed the basis of experiments with group improvisation and collaboration. Edges performed pieces by various experimental composers including Wolff's Burdocks, Cage's Atlas Eclipticalis, Cardew's Octet 61, as well as works by Ichiyanagi, Brown, Rzewski and others.

Edges: Robert Coleridge, piano; Sarah Goldfarb, flute; Martin Harrison, percussion, found objects; Agathe Kaehr, flute; Paul Kirby, violin, alto saxophone; Ross Lorraine, violin, soprano saxophone; Katherine Pluygers, oboe, cor anglais; David Ryan, percussion, found objects, clarinet.

2.55: Michael Chant (piano):

Michael Chant: Characteristic Prelude: The Months of the Year (1982).

3.10: Howard Skempton (accordion):

Wedding Tune (1983).
Summer Waltz (1975).
Something of an Occasion (1986).
October Dance (1983).
Ada's Dance (1975).
Cakes and Ale (1984).
Twin Set (1984).
Small Change (1985).
One for the Road (1976).

All pieces by Skempton except October Dance (Michael Parsons).

3.30: John Tilbury (piano):

Cornelius Cardew: February Piece (1960).

With the February Pieces (1959-61) Cardew opted for a much freer, associative, improvisatory idiom which he developed in the sixties by means of experimental notations. The result is a curious, compelling discontinuity; weird juxtapositions, irrational outbursts, fleeting references to other musical worlds, past and present.

With 'February Pieces' musical notation reaches a high level of sophistication, and the piano writing constitutes a compendium of avant-garde techniques of the '50s and '60s. (J.T.)

Cornelius Cardew: Unintended Piano Music.

In 1970, or it may have been 1971, just before I left England for some concerts in the US, Cornelius nonchalantly slipped me a single sheet of manuscript paper with a few chords and grace notes. I made a copy in pencil, from which I still play, and dimly recall a title which he must have suggested, Unintended Piano Music,

probably off the cuff. I never heard him perform the piece, nor did he ever mention it thereafter; but then during the 70s he had other concerns (J.T.)

Hugh Shrapnel: Prelude I (1986).

This is the first of a set of four piano preludes. The first version was called 'Study' and was first performed by Michael Parsons at John White's 50th birthday concert at the British Music Information Centre in 1986; it has since been extensively revised. (H.S.)

Hugh Shrapnel: 1st Autumn Piece (1989).

This piece acts as a kind of prelude to the much longer 2nd Autumn Piece. Whereas the latter is stormy and dramatic in character, the 1st Autumn Piece is quiet and reflective. (H.S.)

Brian Dennis: Chimes for John Tilbury (1994). (First performance).

Michael Parsons: Triptych (1993).

Three static planes of sound, linked by two interludes of a more mobile and transitional character. Dedicated to John Tilbury.

4.00: Ian Mitchell (clarinet), with Jane Phillips (clarinet) and Simon Allen (percussion):

Christian Wolff: Dark as a Dungeon (1977).

This was given its first performance in 1977 by Ian Mitchell as part of a concert at Goldsmiths' College devoted to music by Christian Wolff. The piece is dedicated to Jon Gibson. The title refers to Merle Travis's song about Kentucky coal miners written c.1944. The work lasts about four minutes.

Maria Lamburn: And Music Shall Detune The Sky (1994). (First performance).

The title is from Dryden's 'A Song for St Cecilia's Day'. The piece was written for this occasion at the request of Ian Mitchell.

Howard Skempton: Call; Melody for a First Christmas; A Card for Lucy.

These are pieces which are characteristically brief and melodic. They are like open letters, though free of the rhetoric that this description implies. 'Call' was written for Ian Mitchell. 'Melody for a First Christmas' was a gift for my niece Kyra. Originally a flute piece, it was revised and transcribed for clarinet in 1984. 'A Card for Lucy' is a birthday gift for Lucy Mitchell (Ian's daughter). (H.S.)

Christian Wolff: Isn't this a time.

This was written in 1981 for any saxophone or other reed instrument or several saxophones and (or) reed instruments. It is in the form of a series of free variations on the song 'Wasn't that a time' which Lee Hayes wrote for the Weavers in the 1940s.

Michael Parsons: Nani Mi Marice.

This is an arrangement for clarinet and percussion of a traditional Macedonian song. It was written for Ian Mitchell in 1989.

4.20: Dave Smith (piano), with Pawlina Bednarczyk (voice), John Tilbury (speaker): Piano Music Composed/Transcribed by Dave Smith, interspersed with Four Songs of Protest*.

Dave Smith: Cornelius (1985).

A tribute based on an arrangement of two songs by Cornelius Cardew ("We Sing for the Future" and "The Party's First Congress") performed at the memorial concert of May 1982.

Revolution is the Main Trend in the World Today (1975).

A transcription of a Cardew song composed for the rock band Peoples Liberation Music.

*Nanun Yong Woni Gudae Ye A Dul (We Will be the Sons of the Fatherland Forever).

A patriotic song written during the Korean war.

*The Women of the Working Class.

A women's song written by Mal Finch in support of the miner's strike of 1984-5.

A Nation Once Again (1992-3).

Based on two traditional tunes entitled "Kevin Barry": he was an 18-year old hanged in 1920 who became the national symbol of martyred youth.

*Roisin Dubh (My Dark Rosaleen).

An allegorical patriotic song.

*Only Our Rivers.

A song of Irish liberation.

I Fought a Monster Today (1984). (Text: Bobby Sands).

Bobby Sands was elected MP for Fermanagh and South Tyrone while on hunger strike in 1981. The musical setting is based on two songs: "The Freedom Fighter", written by Barney McIlvogue and recorded by The Men of No Property on an album entitled "England's Vietnam"; and secondly, "H-Block Song", written and recorded by Francie Brophy on a record/cassette entitled "H-Block".

5.00: John Tilbury (piano):

Richard Ascough: At the Tomb of Cornelius III.

This is one of three pieces originally written to commemorate the tenth anniversary of the death of Cornelius Cardew. Number III, though, was not finished until September 1993. As well as being a tribute to Cornelius, other 'ghosts' appear in the piece. In the first and third pieces there is a subsidiary homage to Morton Feldman. In the second piece, the late piano music of Liszt and in

the third piece, the rhythmic structures of John Cage. This is organised on a rhythmic structure of 5:2:1:2:3: (13 x 13 bars). (R.A.)

Howard Skempton: Swedish Caprice (1993); Two Highland Dances (1970); Rumba (1973).

5.30 to 7.00pm: interval.

7.00: The Et Cetera ensemble:

Howard Skempton: Two Melodies (1994) for trombone and string quartet. *Written for the Et Cetera ensemble and first performed earlier this year.*

Morison/Opit: VII - piano quartet (1994).

Like all Morison/Opit works, VII - piano quartet consists of two compositions played simultaneously. In this instance, one composer has written a piece for piano, violin, viola and cello, while the other has produced a score requiring the same musicians to 'play' radios, hum and sing, according to specific instructions.

We do not do violence to these distinct contributions by forcing them into one expressive unit, nor is there, for that matter any kind of intentional discourse between them. Instead the composers hope simply to provide an arena, or 'environment' in which these sounds can co-exist, for no purpose other than to experience the pleasure of their mingling. The piece is 30 minutes long and is dedicated to Christian Wolff in his 60th birthday year. (B.M./S.O.)

John White: Scratch Chant (1994) for trombone and string quartet.

This piece, commissioned for the occasion by the LMC with funds made available by the London Arts Board, is a set of variations on a rhythmic scheme:

2, 3, 4, 5, 6, 7, 8, 9

3, 2, 5, 4, 7, 6, 9, 8 etc.

and in fact was written for the Et Cetera ensemble. In fond memory of Cornelius Cardew, The Scratch Orchestra, and early performances of LaMonte Young's Death Chant. (J.W.)

The Et Cetera ensemble was founded in 1992 by Simon Opit and Ben Morison. It is dedicated to the performance of their work, and music by other experimental composers. Et Cetera made its radio debut, playing Morison/Opit, on BBC Radio 3, June 10th 1994. Its core line-up is trombone and string quartet, often with keyboards: Dan Hewson, trombone; Ben Morison, piano; Simon Opit, guitar; Claire Roff, violin I; Catherine Morgan, violin II; Peter Sulski, viola; Zoe Martlew, cello.

7.50: Redlands Consort:

Hugh Shrapnel: 2 Canons (1992).

Part of a set of 7 canons for 2 percussion players

written for Simon Allen and Martin Pyne for their group 'Dangerous Kitchen' and dedicated to the memory of John Cage. Each canon explores a different kind of rhythm. (H.S.)

Hugh Shrapnel: Triamena (1992), for flute, viola and vibraphone.

Written for the Redlands Consort. The title is an imaginary word possibly suggesting a remote northern country - a key to the folk-like character of some of the melodic material. The 'tri' of the title refers to the fact that there are three instruments and three themes, the first recurring in several different guises. (H.S.)

Francesca Hanley: Moments of Blue (1994).

This was written for members of the Redlands Consort. It is scored for marimba, trombone and bass flute, and employs some extended techniques in the wind parts, and in the case of the marimba, a certain amount of 'preparation'. The piece experiments with both imitation and blending of instrumental timbres and its aim was to create a mood of reflection. (F.H.)

Hugh Shrapnel: Oakley Street (1971).

This piece was originally written for the Promenade Theatre Orchestra and played on four toy pianos. It was first performed at a Scratch Orchestra 'event' at Alexandra Palace in the summer of 1971. The piece can be likened to a chaconne in that a fixed harmonic progression - the six ascending notes of the whole tone scale - occurs throughout. It has a bell-like character due to the incessant repetitions and the predominance of major 2nds, 4ths and 5ths. (H.S.)

Christian Wolff: Tilbury III.

This is an arrangement made by Simon Allen for the Redlands Consort of one of a series of piano pieces written by Wolff for John Tilbury for the latter's series of 'Volo Solo' concerts in 1970. (H.S.)

Martin Pyne: Open (1992).

'Open' is a collection of various types of score: graphic, text and conventional notation for any combination of instruments, although it is percussion based. A performance may consist of any pages from the score arranged in any order. It is dedicated to Simon Allen. (M.P.)

Robert Coleridge: Cutting 3 (1994).

This piece is the third in a series of three. Whereas the first two 'cuttings' are intimate and lyrical in quality, the third (based on a recent piece for piano duet entitled 'Mad Dash') is predominantly extrovert and energetic. (R.C.)

The Redlands Consort was founded in March 1992 by Simon Allen, Michael Newman and Hugh Shrapnel. As its name implies, it is a 'collective' - a varying pool of performers specialising in new and experimental music, also 20th Century classics, folk music and Elizabethan music. Recent concerts have included two concerts of Cage (at the Conway

Hall) and music by Robert Coleridge, Francesca Hanley, Michael Parsons, Martin Pyne, Hugh Shrapnel and John White.

8.40: combined instrumental groups:

Burdocks (Christian Wolff).

'Burdocks' is a multi-ensemble piece consisting of ten sections, which may be presented in full or in part, in any order or combination. It was written in 1970-71 for The Scratch Orchestra, which together with other related groups including Gentle Fire, Intermodulation, Mouth of Hermes, AMM and PT Orchestra, gave the first British performance in a concert presented by Music Now in London on 28 March 1972.

'Burdocks' uses a variety of different kinds of notation, experimental and conventional, verbal and diagrammatic. It is ideally suited to a large and diverse assembly of performers using a wide range of instruments, skills and resources. The instructions call for imagination and inventiveness, allowing the performer scope for open-ended interpretation without offering unlimited licence. It is one of the most challenging and stimulating examples of indeterminate music, requiring attentive listening, responsiveness and responsibility, both individual and collective, and providing a fine balance of discipline and freedom.

There follows a brief description of each of the ten sections:

1. Five component parts, each dealing with aspects of pitch, phrasing, volume, melody, timing ('fuses and detonations').
2. Two sequences of co-ordinated 3-part attacks.
3. 'Each player makes about 511 sounds, each one different in some way.'
4. A series of co-ordinated attacks, each player trying to play as simultaneously as possible with every other in turn, using a limited number of sounds.
5. Six 'wheels', each containing a variety of instructions between the 'spokes': players may move from one wheel to another, or remain on any one of the wheels.
6. A melody, with rhythmic accompaniments.
7. A complex notated set of co-ordinations and successions.
8. One hundred musically notated fragments, to be distributed among the players in a group.
9. A series of sounds passing around a group 'as in hockey'.
10. 'Flying, and possibly crawling or sitting still.'

Any of these sections may occur in more than one version; not all of the sections will necessarily be represented in this performance. 'Burdocks' is performed this evening in the presence of the composer by members of Edges, Et

Cetera ensemble, Redlands Consort, performers from Chelsea College of Art, De Montfort University, Leicester, and members of London Musicians' Collective workshop groups. (Michael Parsons/Dave Smith)

9.30: PLM:

Songs from the repertory of Peoples Liberation Music. A programme of songs put together for the 25th anniversary of Scratch. This short presentation is a historical account of some work done by Peoples Liberation Music in the early and mid 70s and includes a couple of more recent songs. A limited number of cassettes is available for the occasion.

Law of History.

Bold Fenian Men.

Hail Ireland's Glorious Martyrs.

The Letter.

What is a Miner?

Will of the People.

De Magregada.

Pete Devenport (voice); Vicky Silva (voice); Robert Coleridge (keyboard); Hugh Shrapnel (keyboard); Laurie Scott Baker (bass guitar).

In the bar:

10.15: Albanian folk music performed by Liria.

Pawlina Bednarczyk (voice), Zo Sosinka (violin), Ian Mitchell (clarinet), Adrian Lee (guitar), Simon Allen (percussion), Dave Smith (accordion).

The following events will take place in the Brandon Room (Second Floor):

Throughout the day: display of archive material on The Scratch Orchestra: scores, documents, books, photographs &c. Please handle exhibits with care.

1.20: *Inside/Out*: performers from Chelsea College of Art and Design.

'*Inside/Out*' is a performance piece using movement, voices and improvised electronic sounds. These elements are used to explore the contrast between inside and outside, observer and observed, action and memory. The piece evolved from ideas developed by students at Chelsea College of Art and Design during a music course run by Ross Lorraine. Performed by Yight Adam, Look Soo Fong, Tom Jenkinson, Ira Kiourti, Ross Lorraine, Victoria Vinander.

2.10: Howard Skempton: Two Banjo Pieces. Played by Carole Finer.

2.15: Cornelius Cardew: *The Great Learning*, paragraph 7.

Vocal workshop and participatory performance for trained and/or untrained singers - all welcome, no previous experience needed.

3.15: Bryn Harris: Just a Drop of Vat 69 on the Rocks. *Tape piece.*

3.20: David Jackman: Organum: *Selected recorded works (1984-93).*

3.40: *Pacific 321 Zero:*

Prizewinning film (1st prize, Cannes Midem Awards 1994) by Gregor Nicholas of performance by New Zealand group "From Scratch" (Philip Dadson, Wayne Laird, James McCarthy).

4.00: Film of The Scratch Orchestra Journeys to Cornwall and North Wales (1970) by Ilona Halberstadt, with live performance of Scratch Music.

5.45: Discussion with original participants of The Scratch Orchestra.

The Brandon Room is also available throughout the evening (till 10pm) for informal meetings, discussions, performances and other unscheduled activities.

Intermittent, in, around and outside the ICA:

SO.ACT 101 performing some of the 1001 Activities.

Performed by 'Cheese' Cannon, Carter, 'Chucksteak' Chiffers, 'Beardhammer' Crossley, Jo Dicks, Jay Mason, Andrew G.R. Miller, Phil Mouldycliff, 'Funkmaster Wagnall', Leonie Woods (Foundation Course in Visual Performance and Media, Blackburn College and BA Visual Arts and Culture, Salford).

Various performers at different times and locations throughout the day:

Fluxus pieces, including works by George Brecht, Mieko Shiomi, Takehisa Kosugi, La Monte Young and others.

Participants include:

Damian Abbott	Richard Manning
Yight Adam	Zoe Martlew
Simon Allen	Jay Mason
Kerry Andrews	Andrew G R Miller
Richard Ascough	Ian Mitchell
Pawlina Bednarczyk	Tim Mitchell
John Bisset	Catherine Morgan
'Cheese' Cannon	Ben Morison
Carter	Phil Mouldycliff
Michael Chant	Michael Newman
Tom Chant	Makoto Nomura
'Chucksteak' Chiffers	Adam Northover
Jane Cina	Simon Opit
Robert Coleridge	Michael Ormiston
Viv Dogan Corringham	Rachel O'Simmonti
'Beardhammer' Crossley	Michael Parsons
Marcus Cutts	Jane Phillips
Brian Dennis	Katherine Pluygers
Pete Devenport	Eddie Prevost
Jo Dicks	Martin Pyne
Psi Ellison	Claire Roff
Noel Edmunds	Keith Rowe
Phil England	David Ryan
Carole Finer	Brigid Scott Baker
Look Soo Fong	Laurie Scott Baker
Lou Gare	Nicky Scott-Francis
Alfredo Genovesi	Chris Shurety
Sarah Goldfarb	Vicky Silva
Ilona Halberstadt	Hugh Shrapnel
Francesca Hanley	Howard Skempton
Bryn Harris	Dave Smith
Martin Harrison	Zo Sosinka
Dan Hewson	Peter Sulski
Alec Hill	Roger Sutherland
Christopher Hobbs	Stefan Szczelkun
Julian Huxley	John Tilbury
David Jackman	Stephen Thompson
Toby Jarvis	Victoria Vinander
Tom Jenkinson	'Funkmaster Wagnall'
Ira Kiourti	Sarah Walker
Agathe Kaehr	John White
Ivor Kallin	Leonie Woods
Paul Kirby	Ann Wolff
Adrian Lee	Christian Wolff
Ross Lorraine	



Scratch Orchestra scores and other material:

The Great Learning, paragraph 7

→ sing 8 IF
 sing 5 THE ROOT
 sing 13(f3) BE IN CONFUSION
 sing 6 NOTHING
 sing 5(f1) WILL
 sing 8 BE
 sing 8 WELL
 sing 7 GOVERNED
 hum 7
 → sing 8 THE SOLID
 sing 8 CANNOT BE
 sing 9(f2) SWEEP AWAY
 sing 8 AS
 sing 17(f1) TRIVIAL
 sing 6 AND
 sing 8 NOR
 sing 8 CAN
 sing 17(f1) TRASH
 sing 8 BE ESTABLISHED AS
 sing 9(f2) SOLID
 sing 5(f1) IT JUST
 sing 4 DOES NOT
 sing 6(f1) HAPPEN
 hum 3(f2)
 → speak 1 MISTAKE NOT CLIFF FOR
 MORASS AND TREACHEROUS BRAMBLE

NOTATION

→ The leader gives a signal and all enter concertedly at the same moment. The second of these signals is optional; those wishing to observe it should gather to the leader and choose a new note and enter just as at the beginning (see below).
 "sing 9(f2) SWEEP AWAY" means: sing the words "SWEEP AWAY" on a length-of-a-breath note (syllables freely disposed) nine times; the same note each time; of the nine notes two (any two) should be loud, the rest soft. After each note take in breath and sing again.
 "hum 7" means: hum a length-of-a-breath note seven times; the same note each time; all soft.
 "speak 1" means: speak the given words in steady tempo all together, in a low voice, once (follow the leader).

PROCEDURE

Each chorus member chooses his own note (silently) for the first line (if eight times). All enter together on the leader's signal. For each subsequent line choose a note that you can hear being sung by a colleague. It may be necessary to move to within earshot of certain notes. The note, once chosen, must be carefully retained. Time may be taken over the choice. If there is no note, or only the note you have just been singing, or only a note or notes that you are unable to sing, choose your note for the next line freely. Do not sing the same note on two consecutive lines.
 Each singer progresses through the text at his own speed. Remain stationary for the duration of a line; move around only between lines.
 All must have completed "hum 3(f2)" before the signal for the last line is given. At the leader's discretion this last line may be omitted.

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No. 1

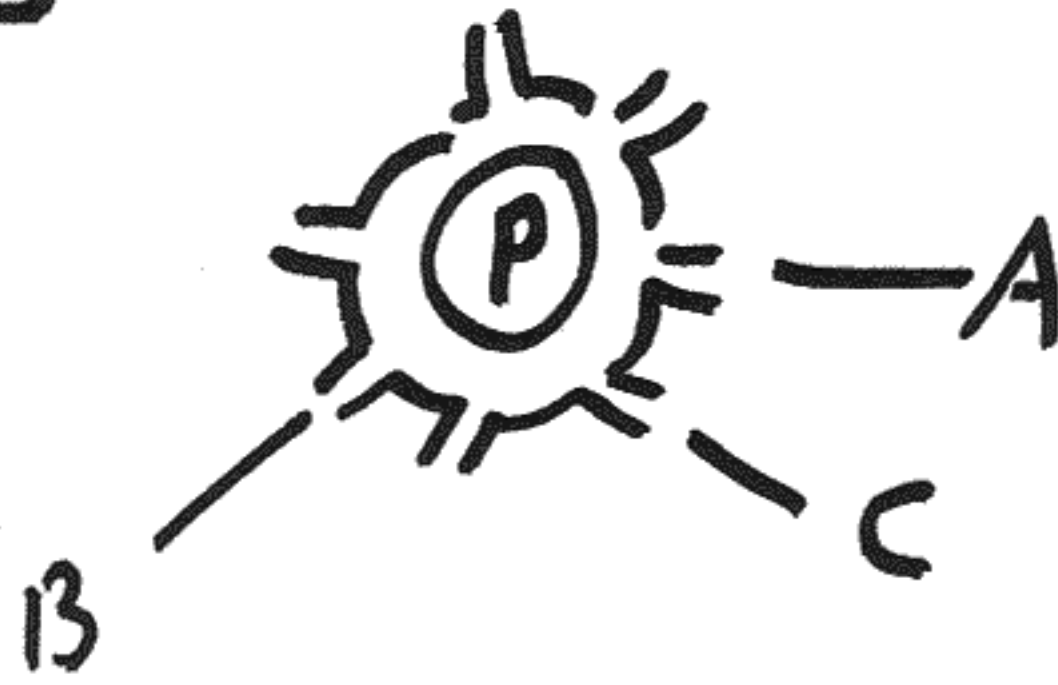
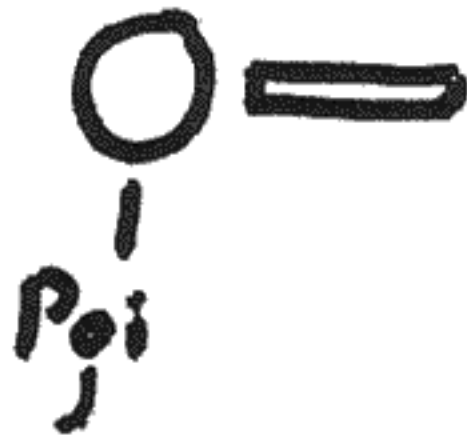
Etude.

Broken Lengths

Yes

A. Scriabin.
Op. 2. No. 1.

Andante.



Time essential
- minutes hour
as it happens
- beginning -
ending

Its all over no empty
SPACE

Beyond the
elders

J. & W. C. 1991

THIS IS AN ART OBJECT
DOUBTLESSLY SO IN TENDERS

for Strings

DRUM No. 1.

HOWARD SKEMPTON

Waves

Any number of drums

Introduction of pulse

Continuation of pulse

Shingle

Deviation through emphasis, decoration,
contradiction

Seagulls

STRING GAMES

serio/comic symbolic - for women

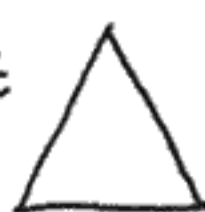
a group equipped with several MILES of string
will weave and form reversible patterns -

the string will probably be thin rope -

the principle will be to pass the ball of string from hand
to hand via passages of movement, to form off-the-ground
shapes - and to reverse the process exactly in undoing
them -

WALK - HANDOVER STRING - WALK - HANDOVER STRING - WALK -
like a RELAY RACE

to make large



or



or



or



or

The idea is for minimum reflection on the part of the
operators to give maximum structural effect - quickly
you will be part of a pattern and all equally active in
making it -

Catherine Williams

EFPR139 Think of a rose petal (choose your favourite colour) / think of a rose petal magnified a thousand times / think of a rose petal's scent, texture, existence and imagine them / magnified a thousand times / magnify your perception // of being // (after this you may play or you may be silent or you may be) // continue your perception of the imaginary petal.

BHBR140 Have a battle. (Try to avoid fatalities).

HMSSB141 "It is all very well to keep silence, but one has also to consider the kind of silence one keeps."

MPJR143 Before playing jump up and down 25 times. While playing, jump once for each sound you make. You may save up your jumps, up to 25, but not more. (i.e. you can play up to 25 sounds without jumping and then do your jumps all at once). When you've had enough, make it clear that you're not doing this rite any more.

MPEPR144 [needed: 2 eggs and 1 whistle] Choose a referee. The rest of the players divide into two teams. One person in each team is elected to push an egg, with his nose, from one end of the performing space to the other. The nose of the player who is pushing the egg must not lose contact with the egg. If the referee sees that either of the eggs is not in contact with the player's nose, he blows his whistle. The penalty for this is that the egg is moved back half the distance so far traveled by that team. The two teams begin at opposite ends. The referee blows his whistle to start. The teams advance towards each other - the object is to reach the other end first (without breaking the egg). Players advance in a group or line, always keeping behind the egg. If anyone gets in front of his team's egg he is OFFSIDE. If the referee sees a player offside he blows his whistle and a FREE KICK is awarded to the other TEAM. After the game the two teams sing SONGS together.

CFIRNTFM145 A bunch of assorted flowers is provided. An impartial non-performer hands one flower to each player. Look at your flower / play music or react in any way. Take the flower to pieces carefully / play music or react in any way. Take some pieces from other players giving some of your own in return / play music or react in any way. The exchange of pieces can happen as often as you choose. When a player wants to stop, he throws the pieces he has in his possession in the air.

CFIRT146 Page one of the Evening Standard current on the day of the performance. Each performer has a copy which he will use as his score. Performers decide individually how they wish to interpret the score and perform accordingly for a given length of time.

CFEOR147 Instruments on floor, players all around. To start: Players go to instruments and select one not their own. They may then play; any player who did not get the instrument he wanted (because someone else got it first) may pursue the player who has this instrument and let him know - physically, verbally or musically - that he desires it. If the other player is willing, they will exchange instruments; if he is not and no further pleading will make him change his mind, then the refused player should give up pleading and accept the instrument he has, or go after another player whose instrument he would like. At some time

during the rite each player should exchange his first instrument for at least one other (still not his own), either when asked to, or by doing the asking himself. After having played two strange instruments the player is free to accept his own instrument if it is offered to him, or to go to whoever has it and ask him for it (the player who has it may refuse if he wants).

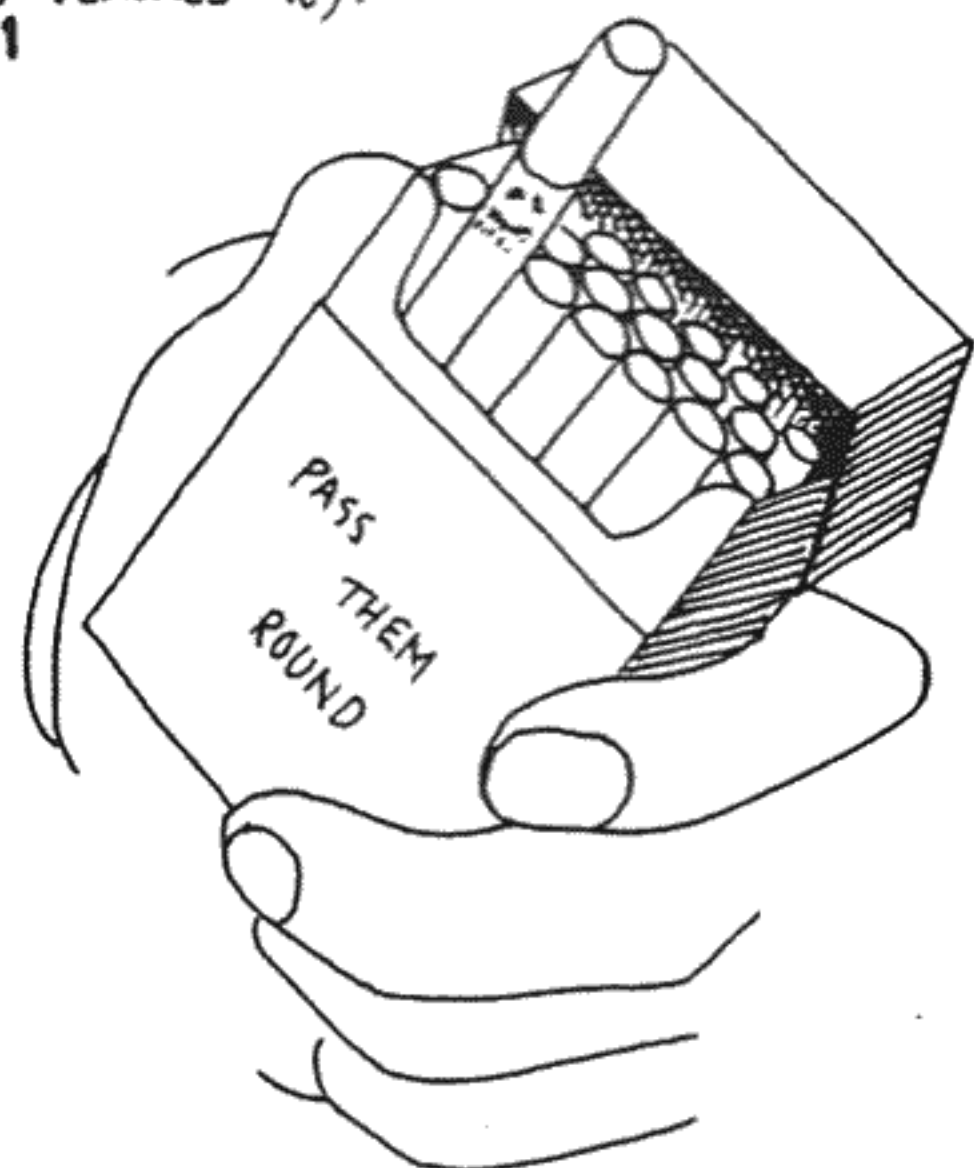
Any number of exchanges may be made before a player returns to his own instrument, the only rule being that at least two strange instruments should have been played. Force must not be used in trying to get a desired instrument from a player who is not willing to exchange. Once everyone has his own instrument back the rite can stop. So, if no-one wanted to go back to his own instrument the rite could go on for ever? When an individual wants to stop playing he must get his own instrument back before stopping.

CFSNAP!R148 Groups of 4-8 players. Each group plays its own individual game. Play as ordinary 'snaps' (see notes for rules) but "SNAP!" must be a sound, not verbal. At least 3 groups are desirable. All groups start play simultaneously. At the end of one game, rite is over (one-pack game would be very short, two-pack game would take longer - This should be decided on before play starts). When a group finishes they wait quietly for the others to end. When all groups have completed one game, rite is over.

CCIR149 At some point in an improvisation let the absence of something strike you. Set to detecting its hidden presence and exposing it (drawing it out).

CCWR150 Wand instruments may be divided into 2 categories: 1) Strikers, 2) Stokers. The uses of each of these types of instrument can fluctuate between a) extreme brutality, b) extreme sensitivity. Representatives of the two extremes in each category are chosen some time in advance of the performance by the group as a whole (an arbitrary example: 1a) Sledgehammer, 1b) cricket bat, 2a) Saw, 2b) bow). For the improvisation each player provides himself with a specimen of one of these representatives and either starts with it and moves away from it, or starts with anything and moves towards it (and reaches it).

DJ151



HSDNT152 The drum is without form. A simple extension of the soul.

- CHTHOR15** 1. Each member of the group finds an object from outside the performing area (preferably from the streets, fields, etc.). Any member of the group who is reluctant to work alone may team up with another or others who are similarly inclined (do not work in groups of more than 3). They choose one object between them, but each has the full number of guesses (see below). A time-limit (eg. 45 minutes) may be set, at the end of which time all the members of the group must have returned to the performing area with their objects.
2. After finding his object each member of the group covers it with a handkerchief, scarf, newspaper, etc, in such a way that the identity of the object is not immediately apparent.
3. Upon re-entering the performing area, each member of the group places his object in front of him and begins to play. If he moves he should take his object with him or, if this is impractical, write his name on a card and place it beside his object.
4. At any time during the rite a member of the group may go over to another and attempt to guess the identity of his object (the objects may not be touched). He may only make a certain number of guesses for each object (see below), making these together or at two, three or four visits to that object. Having made the fixed number of guesses, he may make no more regarding that object, but may move to another, etc. Each member should have by his object a sheet of paper, on which other members, coming to try to guess the object, write their name and the number of guesses they make. Upon returning they will be able to see whether or not they are entitled to make any more guesses, and, if they are, how many.
5. The system regarding the number of guesses each member of the group may make for each object is: Where less than 8 people are participating, each has 4 guesses for each object. Where there are 8-16 people, each has 3 guesses per object. Where there are 16-24, each has 2 guesses per object, and where there are more than 24, each has 1 guess per object.
6. When a player's object has been guessed, he must uncover it and stop playing. He can, however, continue to guess other people's objects as before, until his allotted number of guesses has been made.
7. Members of the group should not reveal to others, or demand of others, what guesses those members have made concerning any of the objects. However, if towards the end of the rite there are one or more objects which have defied identification, the members of the group who are qualified to make guesses regarding the object(s) concerned may club together to discuss the object(s), or the guesses already made, and may pool the remaining number of guesses available to each. These members may not ask the remaining members (those no longer qualified to guess the objects concerned) about their guesses.
8. The rite ends a) when all the objects have been identified, or b) when one or more objects, all the available guesses having been made, remain unidentified. The owner(s) of the object(s) should then reveal their identity, with all due ceremony.
- CHSTBORISA** Having completed the above rite, the members of the group play, using their objects, until the objects are broken or in some recognizable way different from how they were before. The rite ends when all the objects are broken or changed. Be careful not to break

- anything other than the objects (this rite is better performed out of doors, in a large open space).
- CCSR18** An elected soloist undertakes to repeat an action over and over again. The electorate accompanies it. A changeover of soloist may or may not be attempted during a performance.
- CHSBR19** The players are paired off. Each player must be prepared to engage in some activity which will not necessitate his moving around. One small brush (eg. nail-varnish or paint brush) is distributed to each pair. The first player in each pair begins his activity, while the second gently strokes the lips of the first player with the brush. When the first player finds the stroking intolerable the roles are reversed, the second player engaging in his activity, the first player brushing the lips of the second. When the 2nd player finds the stroking intolerable the roles are reversed, and so on. The rite ends when no-one can bear to have his lips stroked any longer. [20 on next page]
- MPNR21** Place comfortable mattresses about the room. Those who feel tired lie down. The others play or sing relaxing music. A player who feels tired may also lie down. Ends when any or all of those lying down are asleep. Follow one of these instructions at a time: 1) play or sing more quietly than someone near you. 2) play or sing more continuously than someone near you. 3) play or sing at lower pitch than someone near you. 4) play or sing with purer timbre than someone near you. (Move around)
- CCTG22** Commence improvising discontinuous music. In the gaps in your playing: without masking their expression, allow your eyes to wander amongst your fellow players. On meeting the eyes of a fellow player: play in accordance with their expression.
- CCAOR23** Part 1: Consideration of an object absent from the performing space (either individually - a private affair - or communally, in which case decide on an object with which all are acquainted). Make seven sounds (named SOUTH, NORTH, EAST, WEST, SPACE, EARTH, SHADOW respectively) as follows: The first sound describes the object from the front. The second sound describes the object from behind. The third sound describes the object from the right. The fourth sound describes the object from the left. The fifth sound describes the object from above. The sixth sound describes the object from below. The seventh sound describes the object as it exists in you (your regard for it, its shadow in you, what it means to you). Bear in mind the possibility that the sounds may not only describe the object but define it too. Part 2: Departure from the object.
- CCIR24** Construct a silver pyramid. Bathe it with light. Play.
- CCIRTSOW25** Reflect.
- CCSR26** Before playing all sing a song in unison.
- CH27** ... watch what you are doing. Do nothing. / Occasionally, raise your head and watch someone. / If they raise their head and watch you, / play for a short time, / watching what you are doing. If, while you are / watching what you are doing, doing nothing, / you feel that someone is watching you, / play for a short time, / watching what you are doing, or / raise your head and watch the person who is / watching you. If someone is watching you, / play for a short time. / If no-one is watching you ...
- HSIRNF28** Do something. Undo it. Do it again - but louder. Undo it again. Do it while undoing it. Undo it while doing it.

HSBR34 Six deep breaths.....

BHWSR35 Think of a score and play it. If you can't think of one augment someone else's playing.

BHUSR36 Imagine a score and play it. If you can't imagine one, remain silent.

JNWWR37 Choose one of the following categories:

- 1) Christian names (male), 2) Christian names (female), 3) family names, 4) colors, 5) plants, 6) composers, 7) other.

Stand in a wide loose circle, as far away from one another as you can get without actually having to shout to make yourself heard. Beginning at any point in the circle, take turns naming, without hesitation, whatever word from the chosen category comes to mind. Speak loudly and clearly. If you feel like repeating a previous word, do so. The important thing is to keep the words coming until the winning word is spoken. Winning words are:

- 1) Wendell, 2) Martha, 3) Schwartz, 4) Green, 5) Carrots, 6) Offenbach, 7) freely chosen.

The first to speak the winning word (naturally) wins.

As soon as you have won, go anywhere you like, and begin to play. If your victory was genuine, you may play as loudly as you wish. If your victory was fraudulent, you must play quietly throughout.

Meanwhile the person who was next you in the circle begins the game again, and so it goes until all are playing but one. This person, being the only non-winner, is the loser. Two courses of action are open to him: a) He may consider himself a fraudulent winner and play quietly, in which case the piece goes on for a predetermined length of time, and then stops. b) He may remain a loser, in which case everyone he touches must stop playing and become a loser likewise, with similar powers of conferring musical death by touch. When nothing but losers are left, the piece ends.

TMTTR38 Mark out a journey (inwardly/outwardly/spatially). Make it.



spatially). Make it.

TMCR39 A pack of cards is shuffled and laid face down. Each performer takes at least one card. When every performer has a card, improvisation can commence. Cards can be exchanged or discarded any number of times. Discarded cards are placed face up by the deck. When all the cards are discarded, activity ends.

TM40 Take a space. Make a sound in it. Make another sound in it. Make another sound in it. Get to know the space. Take an object. Do something to it. Do something else to it. Do something else to it. Do something else to it. Get to know the object. Take a person. Watch them make an action. Watch them make another action. Watch them make another action. Watch them make another action. Get to know the person. Do something. Do something else. Do something else. Do something else. Get to know yourself.

HSTPR41 Each player divides himself into three equal parts.

CCIR42 Perform a service for an individual or the group—pat them on the head, dress them, entertain them, educate

them, something. On recognizing a service performed for you, pay for it in music. You may pay for it immediately (in musical hard cash), or delay payment, in which case you have to pay interest. The interest increases in proportion to the length of the delay. Interest can accrue to the music in any dimension. In proportion as the interest approaches infinity, the situation approaches stability.

HMSIR43 Walk down the riverside path from Greenwich Pier, past the Naval College, the little Trinity Hospital, the Power Station, to the Gasworks at Woolwich, picking up en route odd items, such as driftwood, scrap metal, etc. Make sounds in any way with the items picked up.

HMSIR44 Do something impossible, Do something possible; Make the impossible thing seem possible, Make the possible thing seem impossible.

HMSBR45 Arrange to listen to a piece by Beethoven; exaggerate in some way (perhaps actively) what would be your normal emotional response to it. The piece itself may or may not form part of the improvisation.

MPPAYPR46 One person acts as money collector. To play, payment must be made at the following rates: 2 mins. - 6d. 5 mins. - 1/- . 10 mins - 2/- . 30 mins - 5/- . 1 hour - 10/- etc. The money collector must keep an eye on players to make sure they do not exceed their time, and to call them in when it is up. All payment must be made in advance. Money collected to go to the Scratch Orchestra A/c.

FRLMDP47 For any number of musicians playing melody instruments plus any number of non-musicians playing anything.

All in strict unison; octave doubling allowed if at least two instruments in each octave. Read from left to right, playing the notes as follows: 1, 1-2, 1-2-3, 1-2-3-4, etc. When you have reached note 65, play the whole melody once again and then begin subtracting notes from the beginning: 2-3-4... 65, 3-4-5... 65, 4-5-6... 65, ... , 62-63-64-65, 63-64-65, 64-65, (65). Hold the last note until everybody has reached it, then begin an improvisation using any instruments. In the melody above, never stop or falter, always play loud. Stay together as long as you can, but if you get lost, stay lost. Do not try to find your way back into the fold. Continue to follow the rules strictly.

NON-MUSICIANS are invited to make sound, any sound, preferably very loud, and if possible are provided with percussive or other instruments. The non-musicians have a leader, whom they may follow or not, and who begins the music thus: $(\text{♩}=150)$... etc. (f sempre). As soon as this pulse has been established any variations are possible.

HMSVR48 Members of the group each to perform some action while intermittently consuming a large bottle of vodka. Actions made should preferably necessitate communication with other members of the group. Performance ends for each player when he has consumed the vodka &/or is completely incapacitated.

MINDFULNESS OF BREATHING

) MINDFUL) HE BREATHE) IN) EVER MINDFUL) HE BREATHE) OUT)
 BREATHING) IN) LONG) HE KNOWS) "I BREATHE IN) LONG") OR)
 BREATHING) OUT) LONG) HE KNOWS) "I BREATHE OUT) LONG")
 BREATHING) IN) SHORT) HE KNOWS) "I BREATHE IN) SHORT") OR)
 BREATHING) OUT) SHORT) HE KNOWS) "I BREATHE OUT) SHORT")
 HE TRAINS) THUS:) "I SHALL BREATHE) IN) EXPERIENCING) THE WHOLE BODY)
 I SHALL BREATHE) OUT) EXPERIENCING) THE WHOLE BODY")
 HE TRAINS) THUS:) "I SHALL BREATHE) IN) TRANQUILLISING) THE BODILY FORMATION)
 I SHALL BREATHE) OUT) TRANQUILLISING) THE BODILY FORMATION")
 HE TRAINS) THUS:) "I SHALL BREATHE) IN) EXPERIENCING) THE MENTAL FORMATION)
 I SHALL BREATHE) OUT) EXPERIENCING) THE MENTAL FORMATION")
 HE TRAINS) THUS:) "I SHALL BREATHE) IN) TRANQUILLISING) THE MENTAL FORMATION)
 I SHALL BREATHE) OUT) TRANQUILLISING) THE MENTAL FORMATION")

Drone:



to be sung (throughout (wordless) by a few singers, beginning before the text, and continuing until all have finished the text. Drone singers space their in-breaths so that the sound is continuous.

) means breathe in (once only)

Each breath c.15 seconds (10" or so singing, 5" to breathe in)

Syllables within a breath freely spaced.

Sit in a semicircle. Singers begin one by one, each starting as the previous singer is in the middle of his first breath, after that going through the text at his own rate. (Suggested number of singers; 6 for the text, 4 for the drone.)

Text taken from Visuddhimagga by Buddhaghosa (interpretations of and commentaries on the teachings of the Buddha, written in Ceylon in the 5th century A.D.)

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Introduction.

In order that the pilgrimage might begin it must be seen that it is possible to enter the body. Here we must make the decision as to the form the pilgrimage will take, i.e. physical, para-physical, mental or spiritual. By para-physical I am suggesting a physical interpretation of the actual physical pilgrimage.

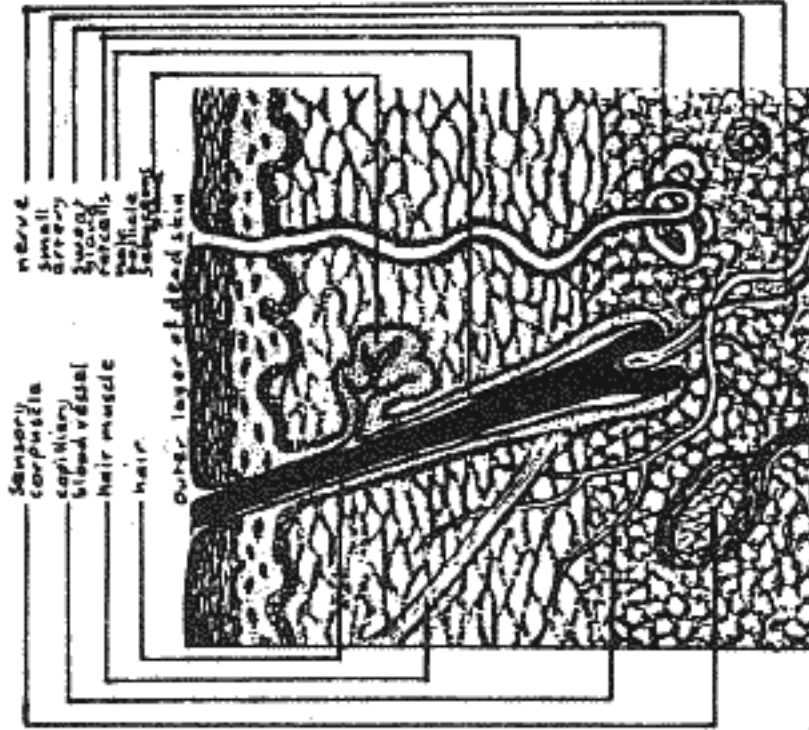
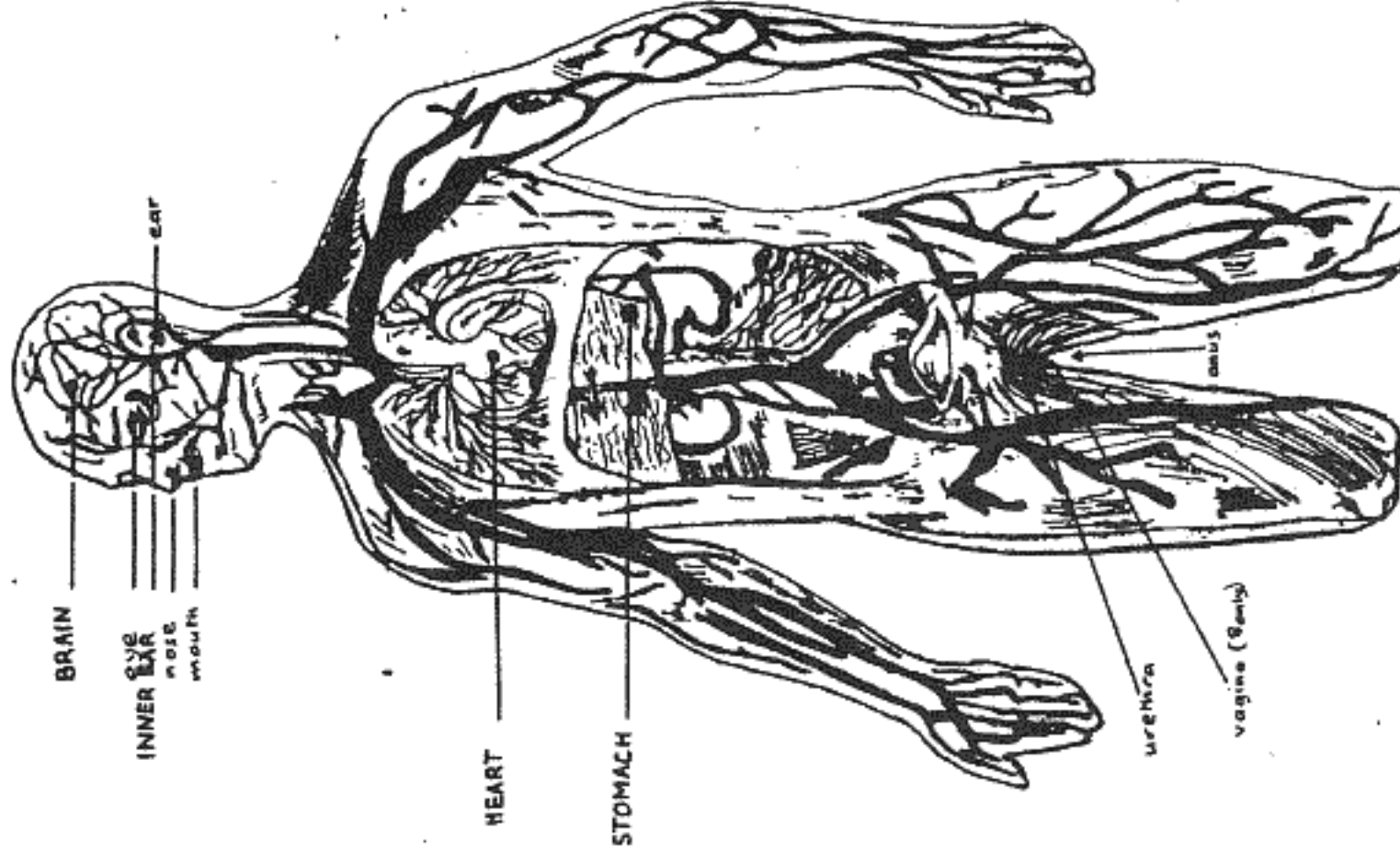
Problems immediately arising.
Physical pilgrimage. To science fiction readers the problems here may not seem to be an overwhelming barrier. They are, however, at this time insuperable since the necessary miniaturization is only conceivable in terms of volume at present, and thus miniaturization to the extent necessary in order to make the pilgrimage would entail the problem of mass weighing upwards of a ton, he would simply plummet down through the earth's crust.

Para-physical pilgrimage. The problem here is one of authenticity. One has seen from the film "The Fantastic Voyage" that representation of the human body magnified sufficiently to make the pilgrimage viable is easier said than done. Abstract representation is however a possible loophole.

Mental pilgrimage. Here the thing is staying, that is, to show in tangible form the reality of a mental pilgrimage. I can only say, "watch and see, hear, taste, smell and feel."

Spiritual pilgrimage. Again the problem is that of communication of such a pilgrimage.

The following notes on the pilgrimage route are intended as a guide to those new to the areas concerned.



Entry in either of the first two types of pilgrimage will normally be effected by the use of one of the 9-10 orifices as shown above.

The skin. The drawing opposite is of a magnified section of skin. The obvious routes of exploration are the sweat pores and hair follicles, the former being the deeper and most easily navigable. However, once at the bottom of a pore it becomes necessary to burrow into the flesh beneath.

Pores also present problems as pot-holes when journeying over the skin when one is miniaturized. If, however one is determined to enter through the skin, it should be noted that its thickness varies, the thinnest skin being that on the lips, the thickest that on the heel.

The hair. All the major orifices indicated above are accompanied by some sort of hairy manifestation e.g. eyelashes, nasal hairs, pubes etc. It would be wise to keep ones distance from any hair follicles since these contain glands which secrete a lubricant which assists hair growth but which also makes for slippery going in the vicinity of the follicle.

While on the subject of secretions it is worth mentioning that protection will be necessary against the secretions and excretions associated with certain of the major orifices e.g. Mouth - saliva, anus - faeces, Vagina - Bartholin fluid, etc.

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programme -

- Mindfulness Occupied with the Body Michael Parsons.
 Rationalization of Realization Richard Ascough.
 ————
 The qualified persons acting as readers in the popular classics are:
 Mahler's 6th - Christopher Hobbs.
 In C - Howard Skempton.
 Boom, bang a bang - Michael Chant.
 IB12 overture - Michael Parsons.

Programme to include the work of Katherine Williams.

Table Tennis by C.Cardew.

Entire performance to be governed by HSTPR41 from 'Nature Study Notes'.

Activity by Slippery Merchants.

Programme notes compiled by Bryn Harris.

external surface by Cornelius Cardew and Keith Rowe.

internal organisation by Bryn Harris.

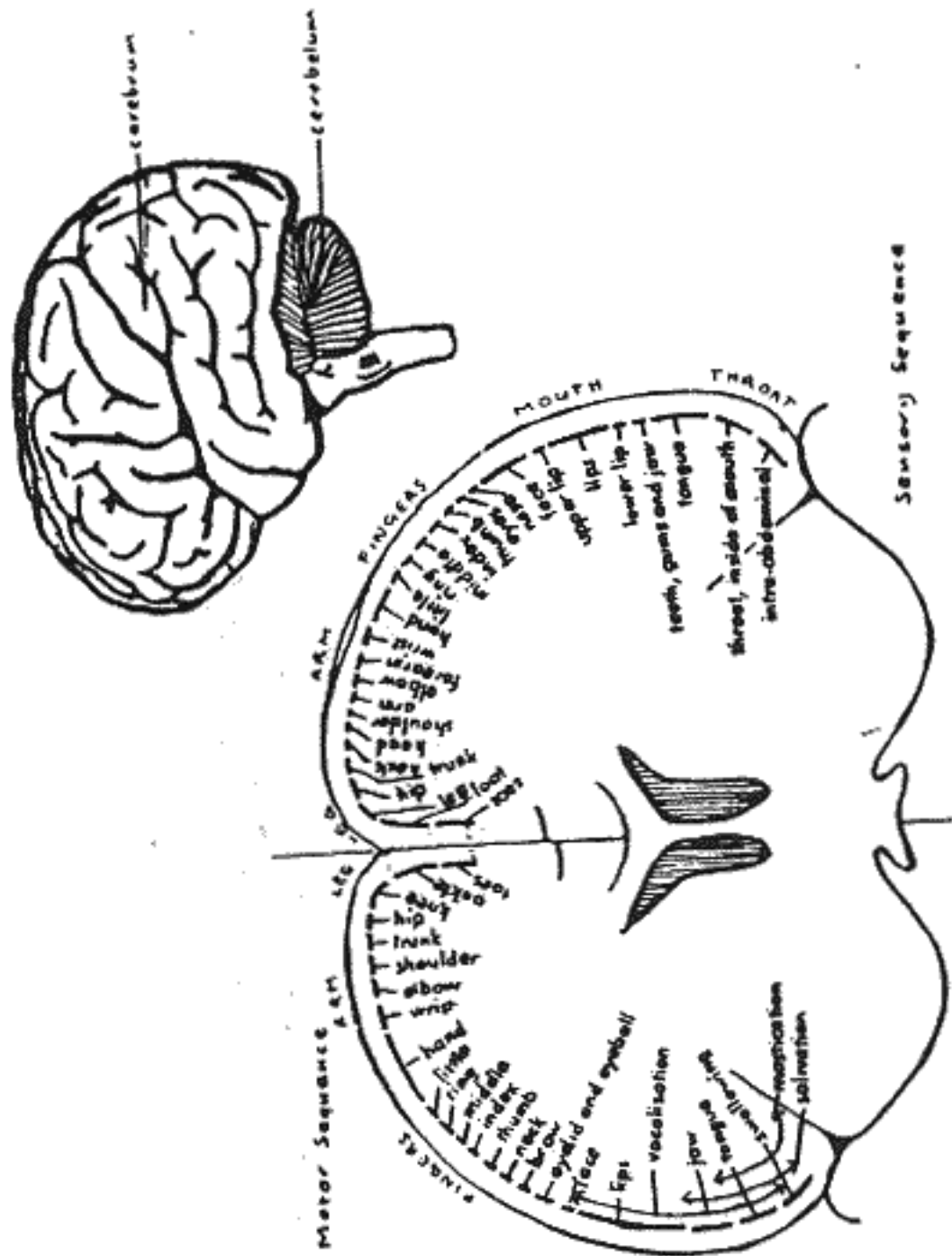
spelling mistakes by Bryn Harris.

Pilgrimage from Scattered Points on the Surface of the Body to the Brain, the Inner Ear, the Heart and the Stomach (programme for Queen Elizabeth Hall concert, 23rd November 1970).

The Brain.

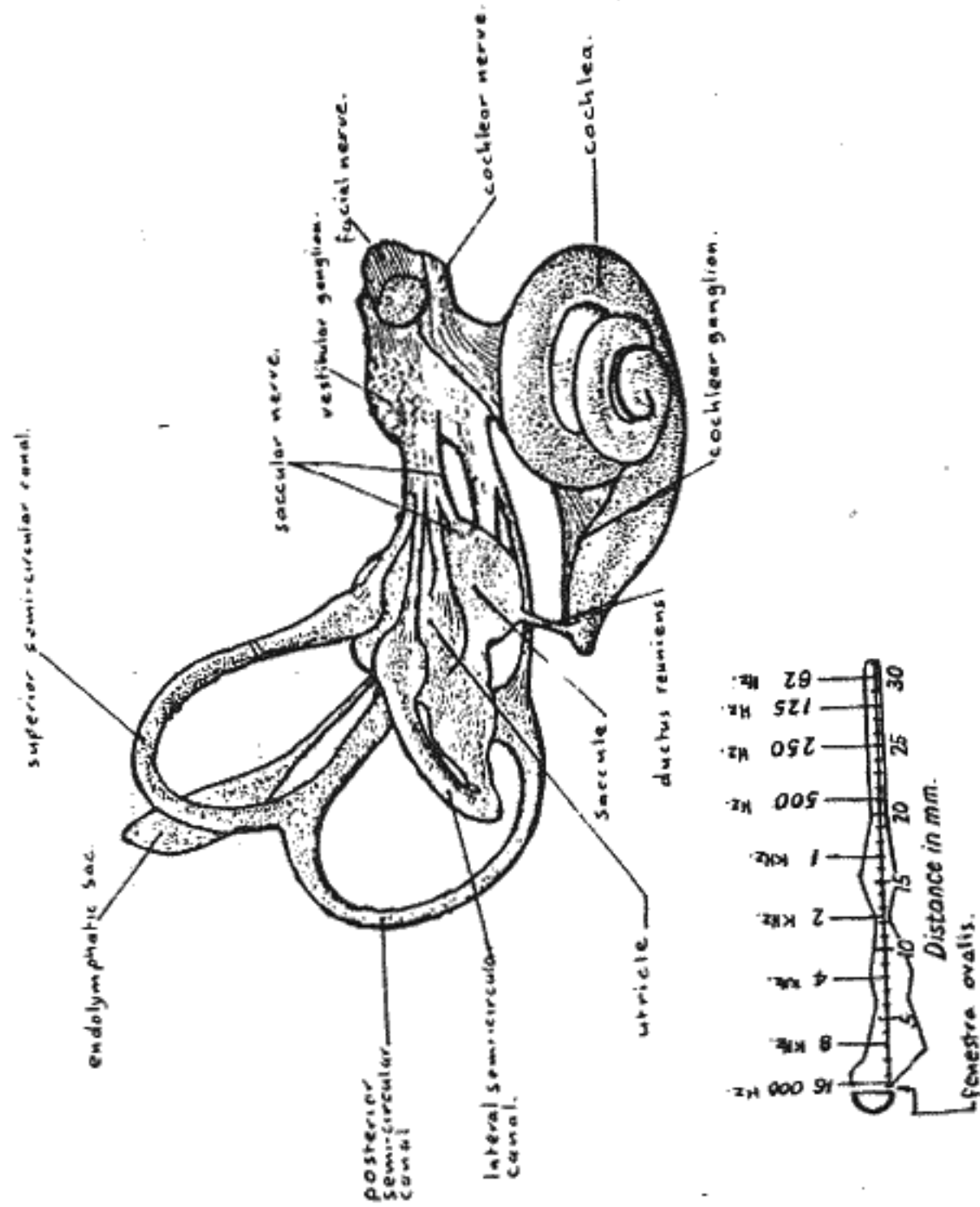
The human brain consists of about ten thousand million nerve cells, each in turn connected to other cells in the brain and throughout the body, forming a highly complex network of coordination.

The parts of the brain visible in the diagram opposite are those which co-ordinate information with other parts of the brain (cerebrum) and co-ordinate muscle operations (cerebellum). Inside the cerebral hemispheres or perhaps should say beneath them are situated those parts of the brain which deal with the major sense organs and co-ordinate information from nerve endings throughout the body. It is interesting to note that there are no sensing nerve ends inside the brain, it is possible to cut into the living brain without causing any pain to be felt in the brain. The damage done will however probably cause pain and paralysis elsewhere in the body. Nerve sequences show in oppo site may also use.



The Inner Ear.

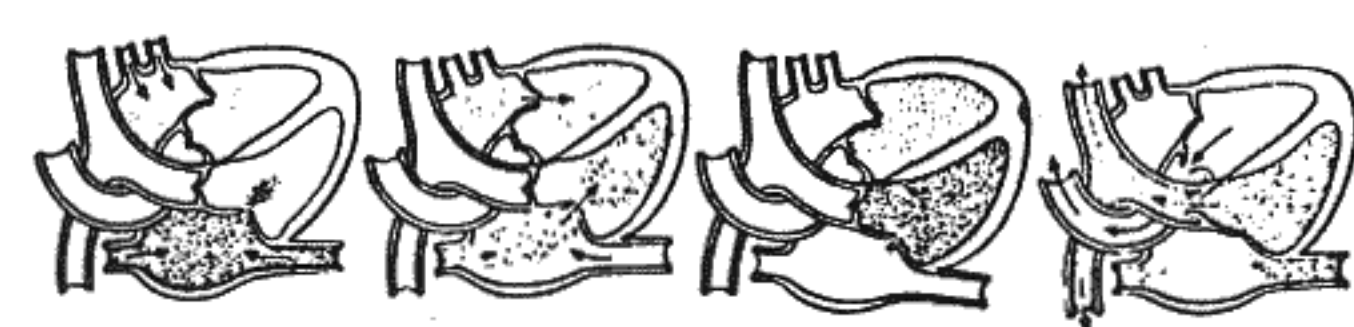
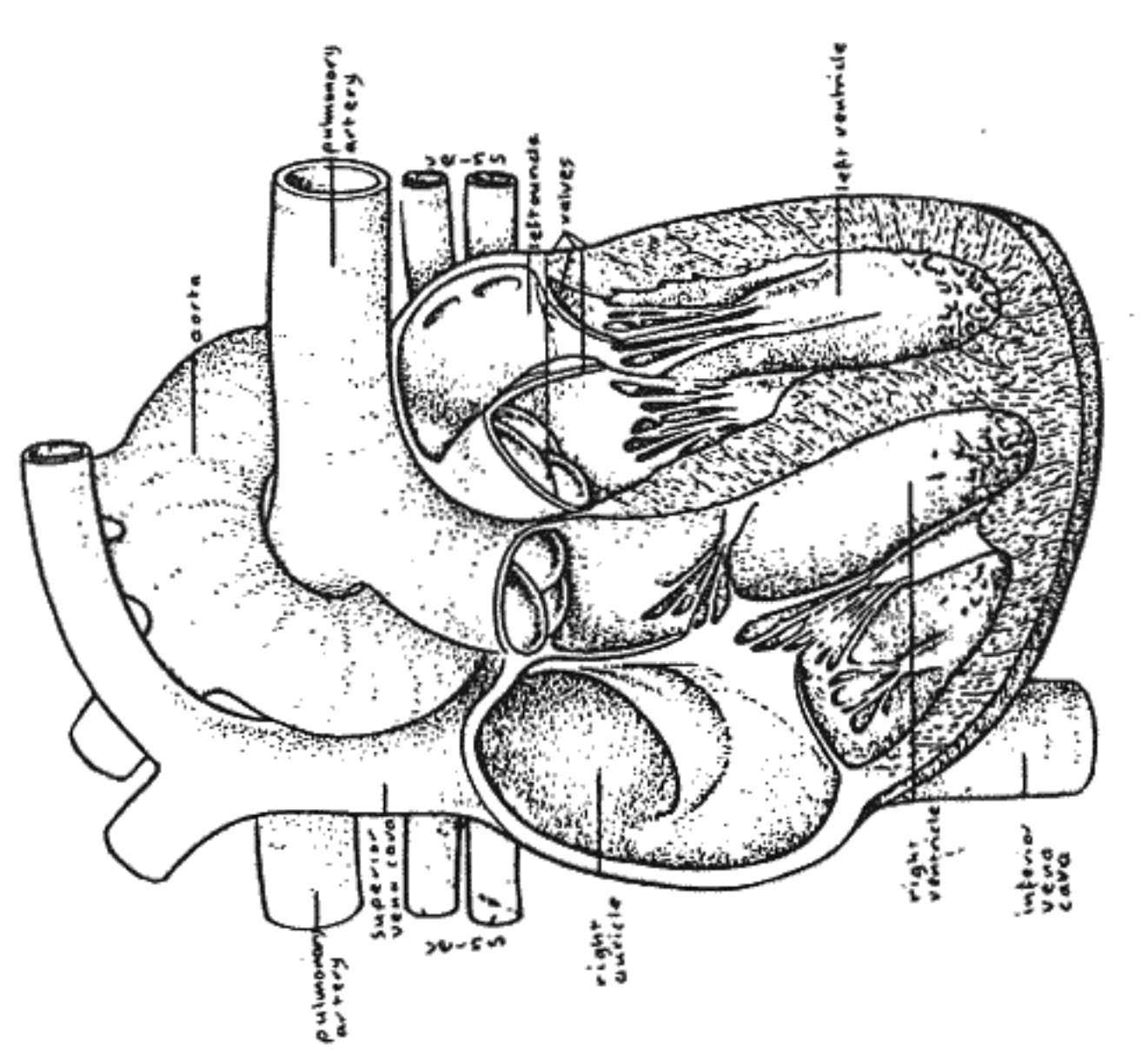
The inner ear is perhaps the ideal organ of pilgrimage for this occasion since not only is it the organ of sound analysis, thus making it of particular interest to musicians but is also that concerned with balance and acceleration and thus is well suited to the text of HSTPR 41 from 'Nature Study Notes'. The organ lies inside the skull, in the auditory capsule, and is connected to the brain (qv) by the auditory nerve. It consists of two connected sacs, each containing otoliths (granules of calcium carbonate), several of which are attached to fine processes of sensitive cells. These cells communicate via nerves with the brain. The relative position of the otoliths and thereby the sensory cells registers the relative position of the head with respect to the vertical (the upright position). The three micular canals (the semicircular canals) are found in many, two together in the vertical plane. Any acceleration of the subject will cause lymph filling the tubes and thus controlling the chain of sensory hair cells lining the tubes. From the other sac (sacculus) arises the Cochlea, the part of the organ concerned with sound analysis. The cochlea is, having been transmitted by the auditory bones, stimulated the endolymph inside the cochlea. Sensory hairs in the cochlea are then stimulated by the action of the sound waves in the endolymph, the hairs at the fenestra ovalis end of the cochlea being sensitive to high frequencies, the opposite end, the low frequencies.



Diagrammatic indication of distribution of frequency sensors.

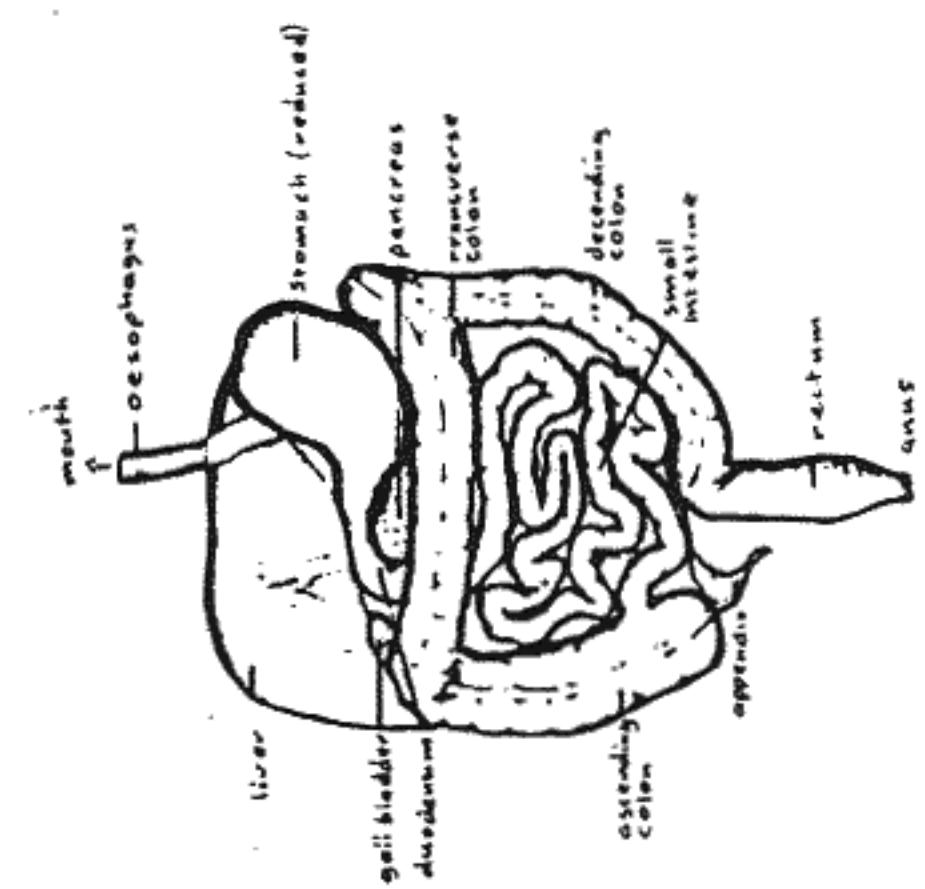
Blood from the lungs comes along veins into the left auricle, from the right auricle, from the rest of the body through a valve to the left ventricle. Via a second valve the blood is pumped into the aorta and so to the rest of the body. On returning from the body the blood comes through the venae cavae to the right auricle and is pumped via a valve to the right ventricle and from the right ventricle via another valve to the pulmonary arteries etc.

The Heart.
 The heart is almost how it is the organ which pumps blood round the body. It operates about 100,000 times a day. The brain control systems, using specialised muscle cells, is able to operate when the brain is at rest, e.g. when the student is asleep or at other times. The heart is also controlled by the autonomic nervous system.



The Stomach.

The stomach is a bag in which primary digestion takes place. It has an upper 'cardiac region', close to the opening of the oesophagus, then a main portion, the 'fundus', and finally a 'pyloric region', close to the pyloric sphincter, which guards the opening of the duodenum. The cardiac region usually contains only mucous glands. The fundus has as the typical stomach structure with 'chief' (or pepsin-secreting) glands. In the pyloric region the glands have no pepsin. The juice they produce contains no acid and is diluted in the fundus region and this acts with the enzyme (pepsin) to break down the food from the oesophagus. The stomach wall acts to mix food, food held in the stomach is periodically released by the pyloric sphincter to the rest of the digestive tract. The two main methods of entry to this organ are the mouth and anus as will be seen from the diagram.



end.

WALK

for any number of people walking in a large open space

Each person chooses 3, 4 or 5 points, of roughly equal distance from each other, and walks from one to another of these points, using pairs of randomly chosen numbers to determine:

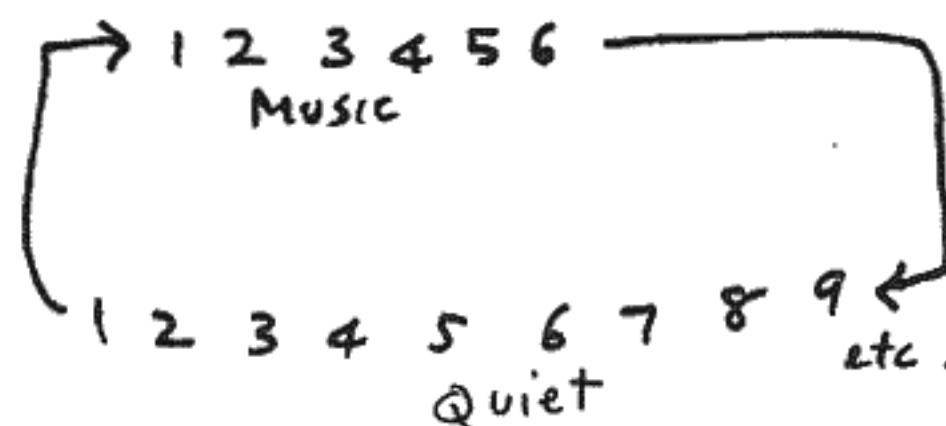
- i) speed of walking from one point to the next
- ii) length of time spent standing still at the point reached

All begin together. Standing at one of your chosen points, read your first pair of figures. The first figure tells you how fast to move to get to the next point (0 = very fast, 9 = very slowly): the second figure tells you how long to stay at the point reached (0 = no time at all, 9 = a very long time). Then set off, at the determined speed, for another of your chosen points; having arrived and waited there for the indicated length of time, read your second pair of figures, and set off accordingly for another point (or back to the first point: choice of which of the 3, 4 or 5 points to move to for each journey is free). Always go from one point to the next by the most direct route. Continue until all have completed an agreed number of journeys.
Michael Parsons, 2.8.1969

FLOW METHOD

method of performing a score suitable for performance by a small number of people with a large number of people

e.g.



shortly after new player has arrived and started to play player at farthest end of music line (i.e. 6) goes and joins end of queue. Thus all people play but never more than say 6 people at any one time. The flow method could be employed devoid of the element of numerical order, the flow being governed by other elements.

Greg Bright

A Scratch Orchestra: draft constitution

Cornelius Cardew

Definition: A Scratch Orchestra is a large number of enthusiasts pooling their resources (not primarily material resources) and assembling for action (music-making, performance, edification).

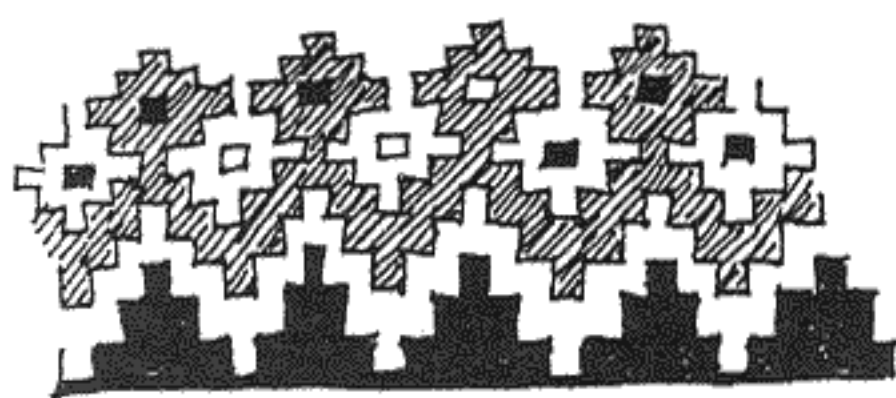
Note: The word music and its derivatives are here not understood to refer exclusively to sound and related phenomena (hearing, etc). What they do refer to is flexible and depends entirely on the members of the Scratch Orchestra.

The Scratch Orchestra intends to function in the public sphere, and this function will be expressed in the form of—for lack of a better word—concerts. In rotation (starting with the youngest) each member will have the option of designing a concert. If the option is taken up, all details of that concert are in the hands of that person or his delegates; if the option is waived the details of the concert will be determined by random methods, or by voting (a vote determines which of these two). The material of these concerts may be drawn, in part or wholly, from the basic repertory categories outlined below.

1 Scratch music

Each member of the orchestra provides himself with a notebook (or Scratchbook) in which he notates a number of accompaniments, performable continuously for indefinite periods. The number of accompaniments in each book should be equal to or greater than the current number of members of the orchestra. An accompaniment is defined as music that allows a solo (in the event of one occurring) to be appreciated as such. The notation may be accomplished using any means—verbal, graphic, musical, collage, etc—and should be regarded as a period of training: never notate more than one accompaniment in a day. If many ideas arise on one day they may all be incorporated in one accompaniment. The last accompaniment in the list has the status of a solo and if used should only be used as such. On the addition of further items, what was previously a solo is relegated to the status of an accompaniment, so that at any time each player has only one solo and that his most recent. The sole differentiation between a solo and an accompaniment is in the mode of playing.

The performance of this music can be entitled *Scratch Overture*, *Scratch Interlude* or *Scratch Finale* depending on its position in the concert.



resting

2 Popular Classics

Only such works as are familiar to several members are eligible for this category. Particles of the selected works will be gathered in Appendix 1. A particle could be: a page of score, a page or more of the part for one instrument or voice, a page of an arrangement, a thematic analysis, a gramophone record, etc.

The technique of performance is as follows: a qualified member plays the given particle, while the remaining players join in as best they can, playing along, contributing whatever they can recall of the work in question, filling the gaps of memory with improvised variational material.

As is appropriate to the classics, avoid losing touch with the reading player (who may terminate the piece at his discretion), and strive to act concertedly rather than independently. These works should be programmed under their original titles.

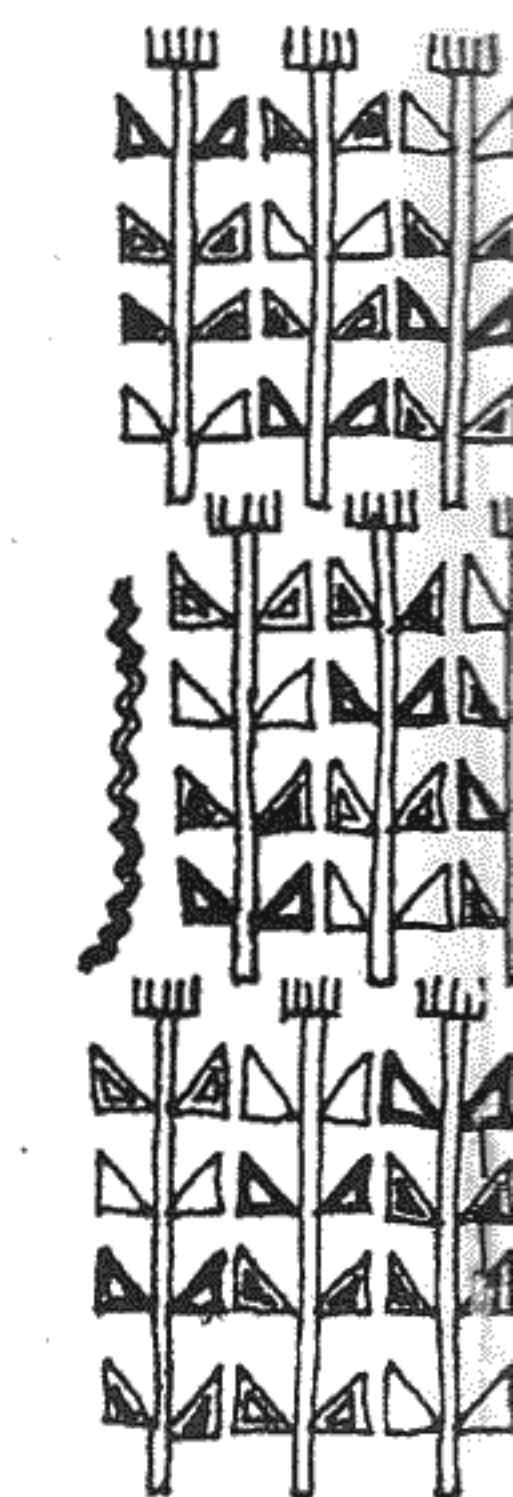
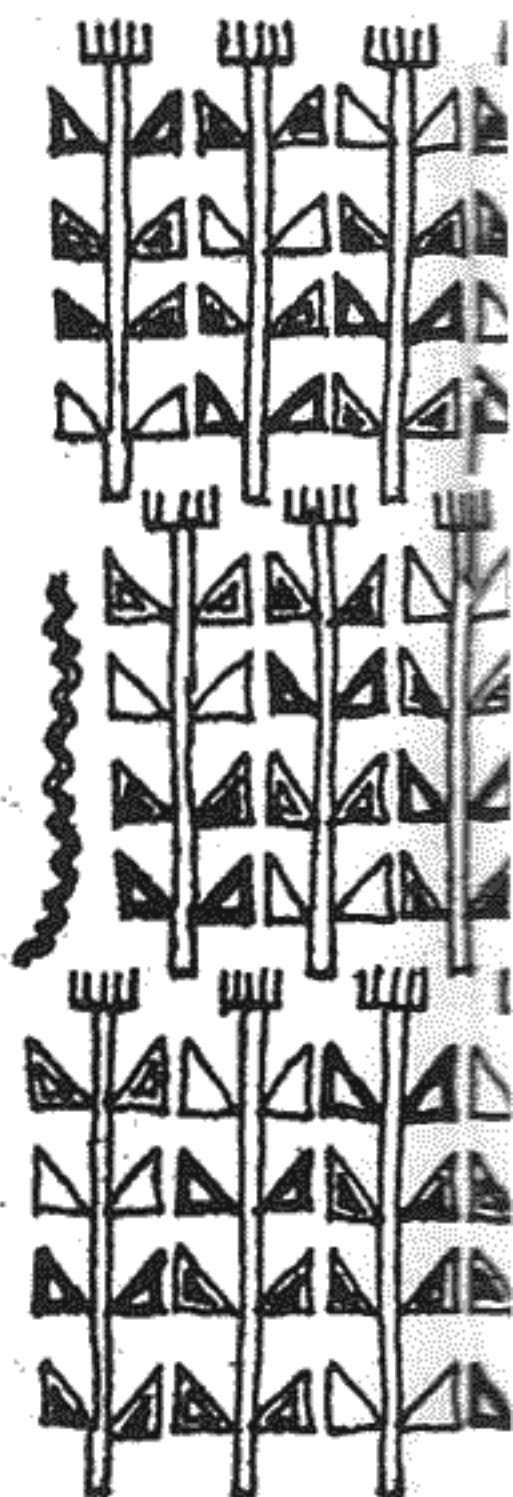
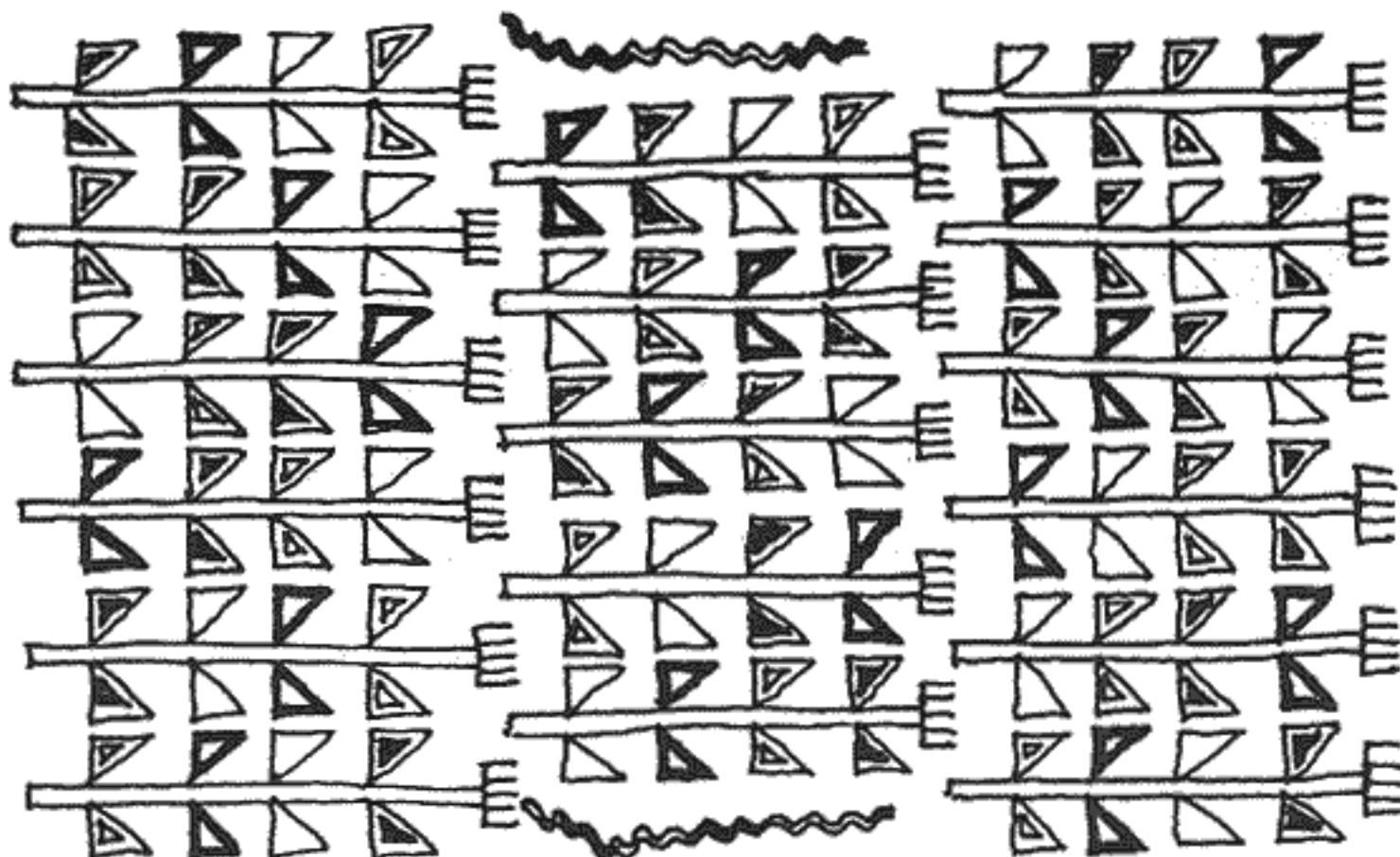
3 Improvisation Rites

A selection of the rites in *Nature Study Notes* will be available in Appendix 2. Members should constantly bear in mind the possibility of contributing new rites. An improvisation rite is not a musical composition; it does not attempt to influence the music that will be played; at most it may establish a community of feeling, or a communal starting-point, through ritual. Any suggested rite will be given a trial run and thereafter left to look after itself. Successful rites may well take on aspects of folklore, acquire nicknames, etc.

Free improvisation may also be indulged in from time to time.

4 Compositions

Appendix 3 will contain a list of compositions performable by the orchestra. Any composition submitted by a member of the orchestra will be given a trial run in which all terms of the composition will be adhered to as closely as possible. Unless emphatically rejected, such compositions will probably remain as compositions in Appendix 3. If such a composition is repeatedly acclaimed it may qualify for inclusion in the Popular Classics, where it would be represented by a particle only, and adherence to the original terms of the composition would be waived.



Carole Finer: Magic Carpet

5 Research Project

A fifth repertory category may be evolved through the Research Project, an activity obligatory for all members of the Scratch Orchestra, to ensure its cultural expansion.

The Research Project. The universe is regarded from the viewpoint of travel. This means that an infinite number of research vectors are regarded as hypothetically travelable. Travels may be undertaken in many dimensions, eg temporal, spatial, intellectual, spiritual, emotional. I imagine any vector will be found to impinge on all these dimensions at some point or other. For instance, if your research vector is the *Tiger*, you could be involved in time (since the tiger represents an evolving species), space (a trip to the zoo), intellect (the tiger's biology), spirit (the symbolic values acquired by the tiger) and emotion (your subjective relation to the animal).

The above is an intellectual structure, so for a start let's make the research vector a word or group of words rather than an object or an impression etc. A record of research is kept in the Scratchbook and this record may be made available to all.

From time to time a journey will be proposed (Journey to Mars, Journey to the Court of Wu Ti, Journey to the Unconscious, Journey to West Ham, etc). A discussion will suffice to provide a rough itinerary (eg embarkation at Cape Kennedy, type of vehicle to be used, number of hours in space, choice of a landing site, return to earth or not, etc).

Members whose vectors are relevant to this journey can pursue the relevance and consider the musical application of their research; members whose vectors are irrelevant (research on rocket fuels won't help with a journey to the Court of Wu Ti) can put themselves at the disposal of the others for the musical realization of their research.

A date can be fixed for the journey, which will take the form of a performance.

Conduct of research. Research should be through direct experience rather than academic; neglect no channels. The aim is: by direct contact, imagination, identification and study to get as close as possible to the object of your research. Avoid the mechanical accumulation of data; be constantly awake to the possibility of inventing new research techniques. The record in the Scratchbook should be a record of your activity rather than an accumulation of data. That means: the results of your research are in you, not in the book.

Reprinted from 'The Musical Times', June 1969

Example

Research vector	Research record
The Sun	29.vi. Looked up astronomical data in <i>EB</i> & made notes to the acct of dustmotes (symbol of <i>EB</i>) and sunbeams 1-28. viii. Holiday in the Bahamas to expose myself to the sun. 29.vii. Saw 'the Sun' as a collection of 6 letters and wrote out the 720 combinations of them.
Astrology	1.viii. Got interested in Sun's m. or f. gender in different languages, and thence to historical personages regarded as the Sun (like Mao Tse-tung). Sought an astrological link between them. 3.viii. Had my horoscope cast by Mme Jonesky of Gee's Court. etc

(note that several vectors can run together)
(the facing page should be left blank for notes on eventual musical realizations)

Spare time activity for orchestra members: each member should work on the construction of a unique mechanical, musical, electronic or other instrument.

APPENDICES

Appendix 1 Popular Classics

Particles from: Beethoven, *Pastoral Symphony*
Mozart, *Eine Kleine Nachtmusik*
Rachmaninov, *Second Piano Concerto*
J. S. Bach, *Sheep may safely graze*
Cage, *Piano Concert*
Brahms, *Requiem*
Schoenberg, *Pierrot Lunaire*
etc

(blank pages for additions)

Appendix 2 Improvisation Rites from the book 'Nature Study Notes' (two examples must suffice)

1 Initiation of the pulse
Continuation of the pulse
Deviation by means of accentuation, decoration, contradiction
HOWARD SKEMPTON

14 All seated loosely in a circle, each player shall write or draw on each of the ten fingernails of the player on his left.

No action or sound is to be made by a player after his fingernails have received this writing or drawing, other than music.

Closing rite: each player shall erase the marks from the fingernails of another player. Your participation in the music ceases when the marks have been erased from your fingernails. (Groups of two or more late-comers may use the same rite to join in an improvisation that is already in progress.)

(blank pages for additions) RICHARD REASON

Appendix 3 List of compositions

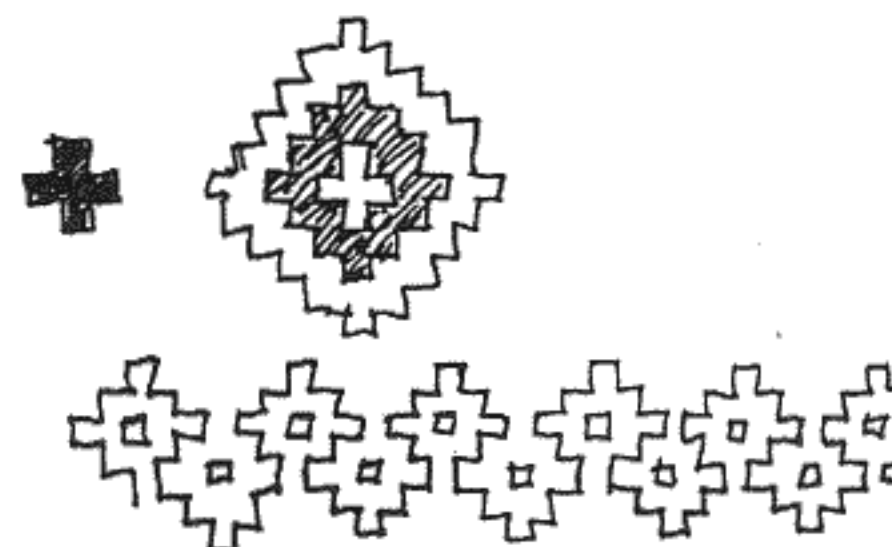
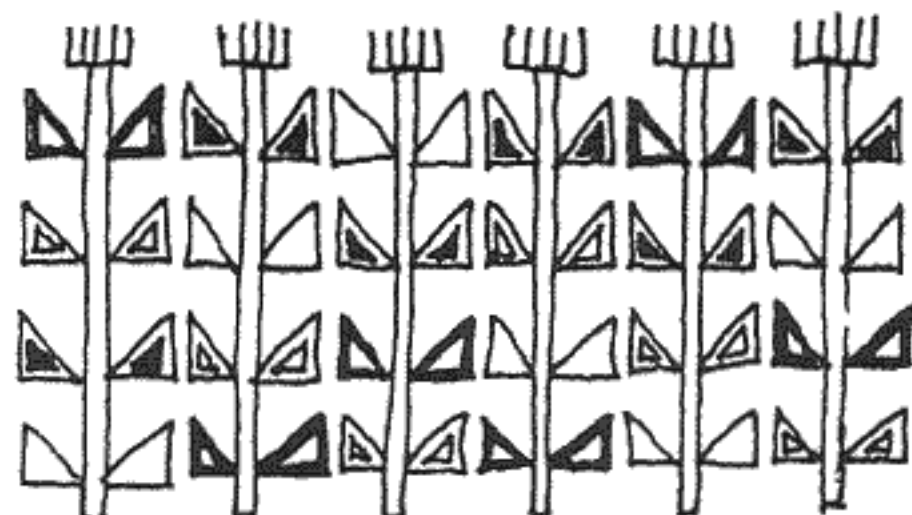
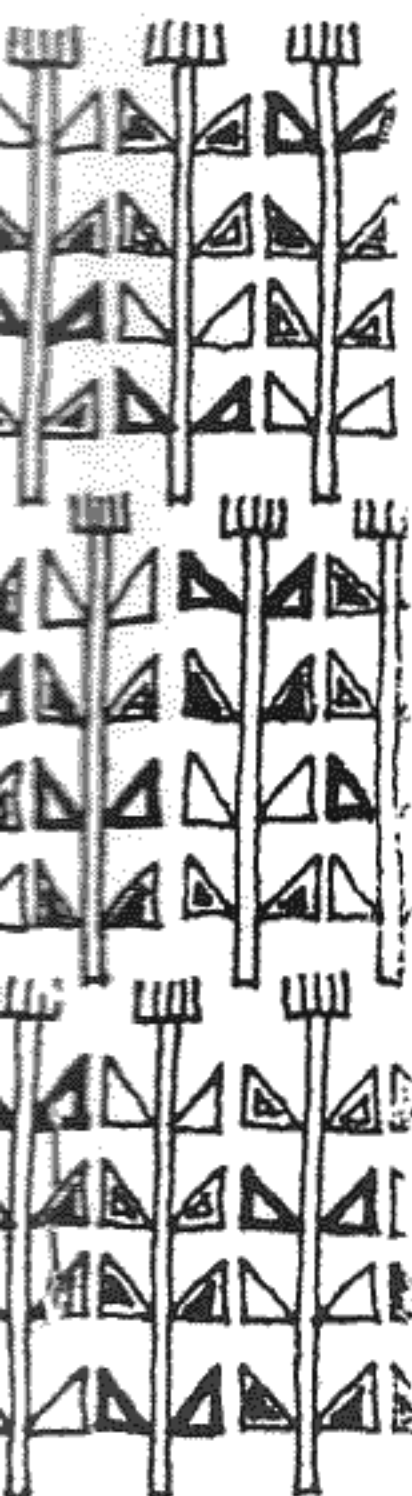
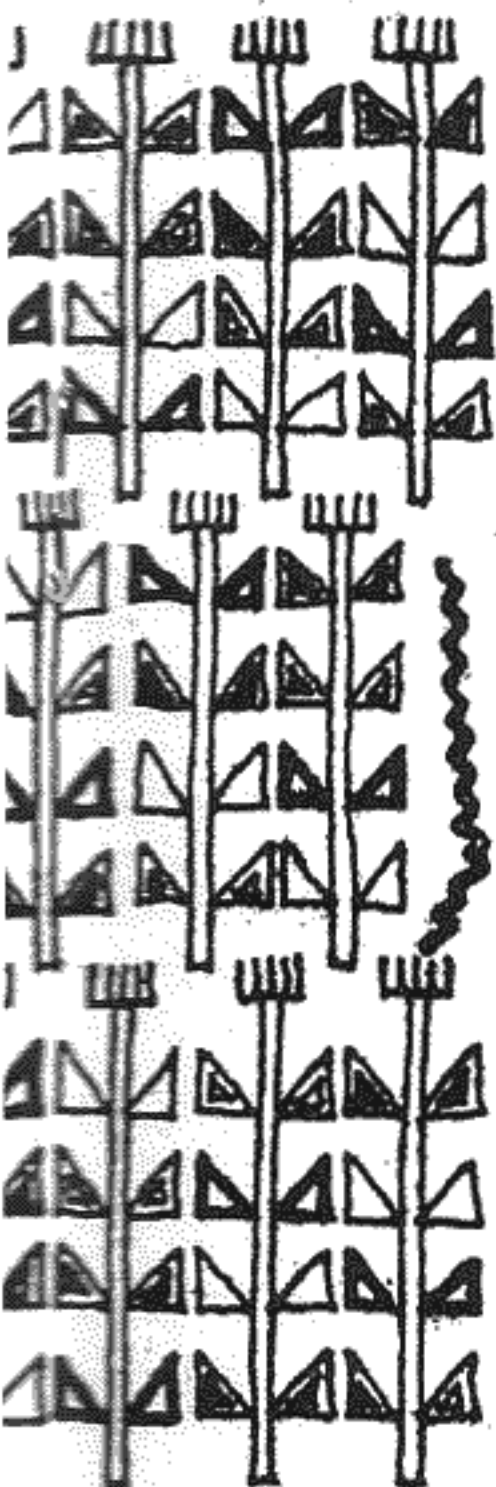
Lamonte Young, *Poem*
Von Biel, *World II*
Terry Riley, *in C*
Christopher Hobbs, *Voicepiece*
Stockhausen, *Aus den Sieben Tagen*
Wolff, *Play*
Cage, *Variations VI*
etc

(blank pages for additions)

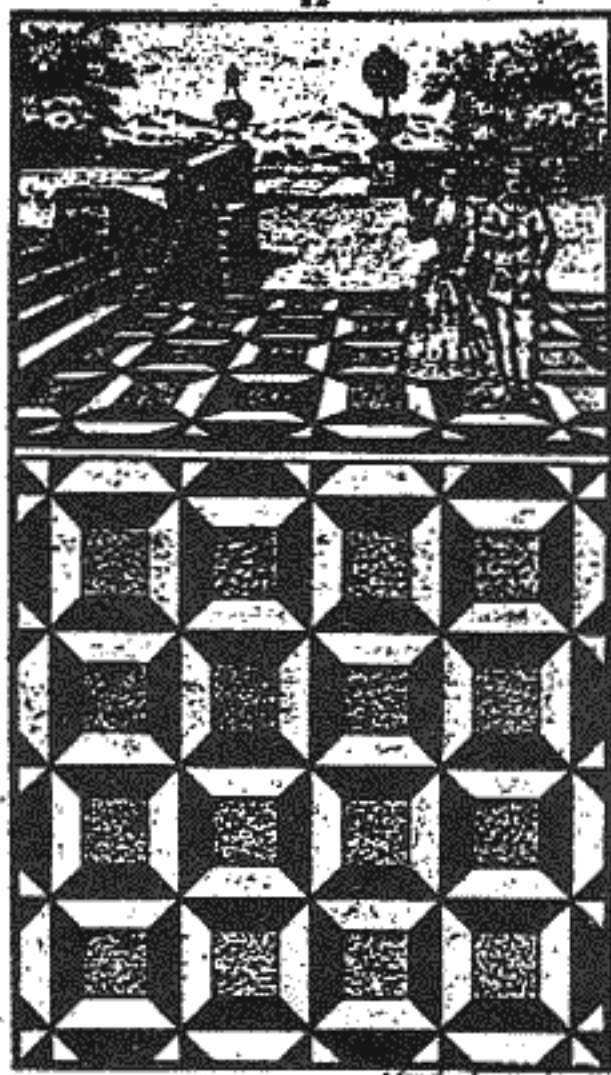
Appendix 4 Special Projects and supplementary material

(blank pages)

At time of going to press, the orchestra has 60 members. More are welcome. A meeting to confirm draft constitution and initiate training should precede the summer recess. Projected inaugural concert: November 1969. Interested parties should write to Cornelius Cardew, 112 Elm Grove Road, London SW13.



Resting



.....
You are invited
to a masked ball
at the chenil galleries
kings road, on the
29 December
at 7 o'clock

PIECE FOR STRINGS

For any number of violins, violas, cellos and basses, not necessarily conventionally tuned.

Each frame represents the upper three inches of the fingerboard of the instrument, the top line being the nut and the three lower lines being measured in inches from the nut. These lines should be marked on each instrument (wax crayon is suitable). The right hand vertical line represents the highest string.

The square symbol on each frame indicates which string is to be used and where it is to be stopped, or, if it is on the top line, which open string is to be used.

Numbers under each frame indicate the number of plucked notes and bow strokes that make up that event. Bowed notes are played as one note with the number giving the number of bow strokes. Plucked notes may be played all before or all after the bowed note, or some before and some after. They are to be spaced at about the bowing rate.

The number at the right of each frame is the approximate time (in seconds) paused before moving to the next frame.

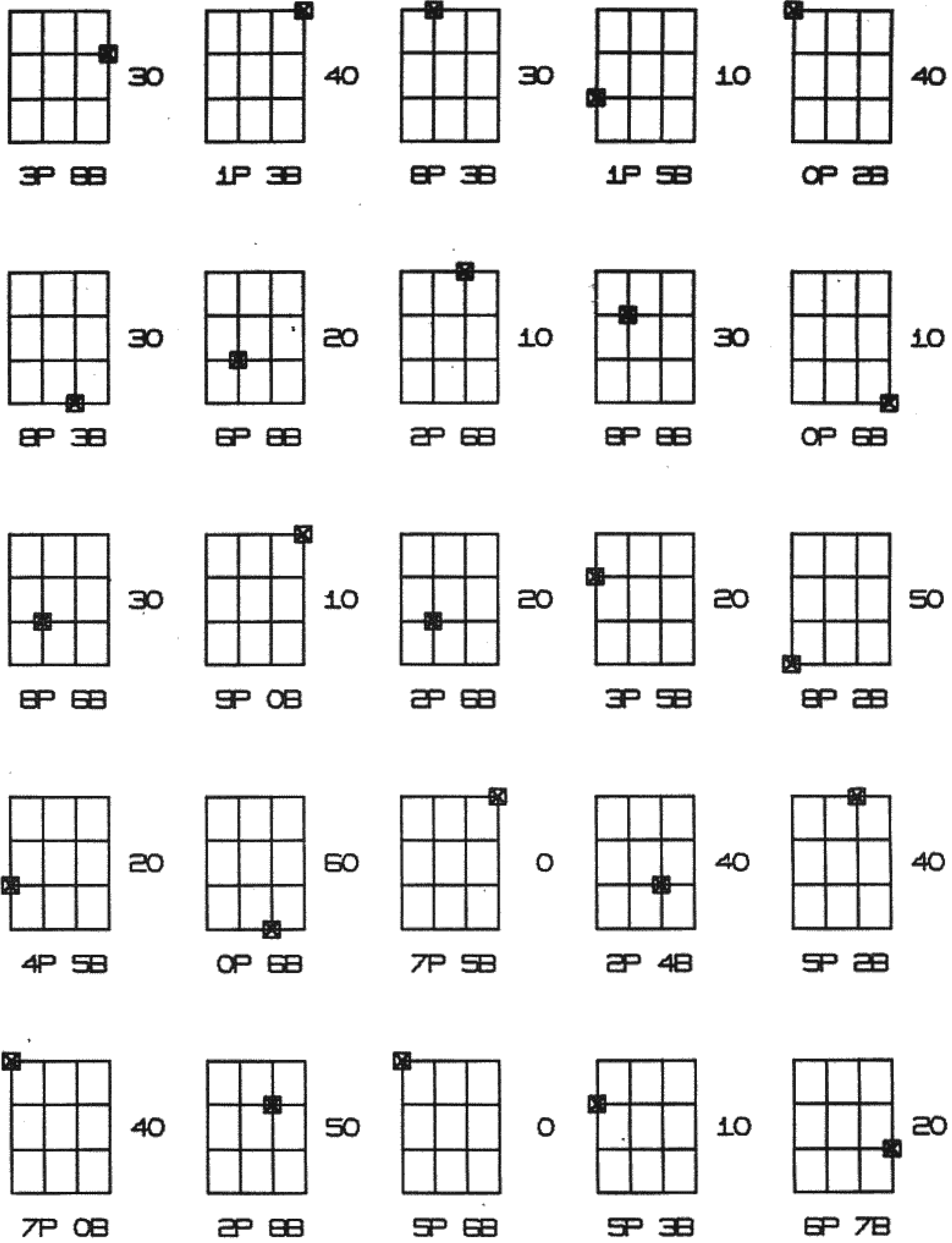
All players begin together at the same point and move on at their own rates, using the same amount of the material.

Dynamics: soft, but not exaggeratedly so.

Chris May
February 1971

PIECE FOR STRINGS

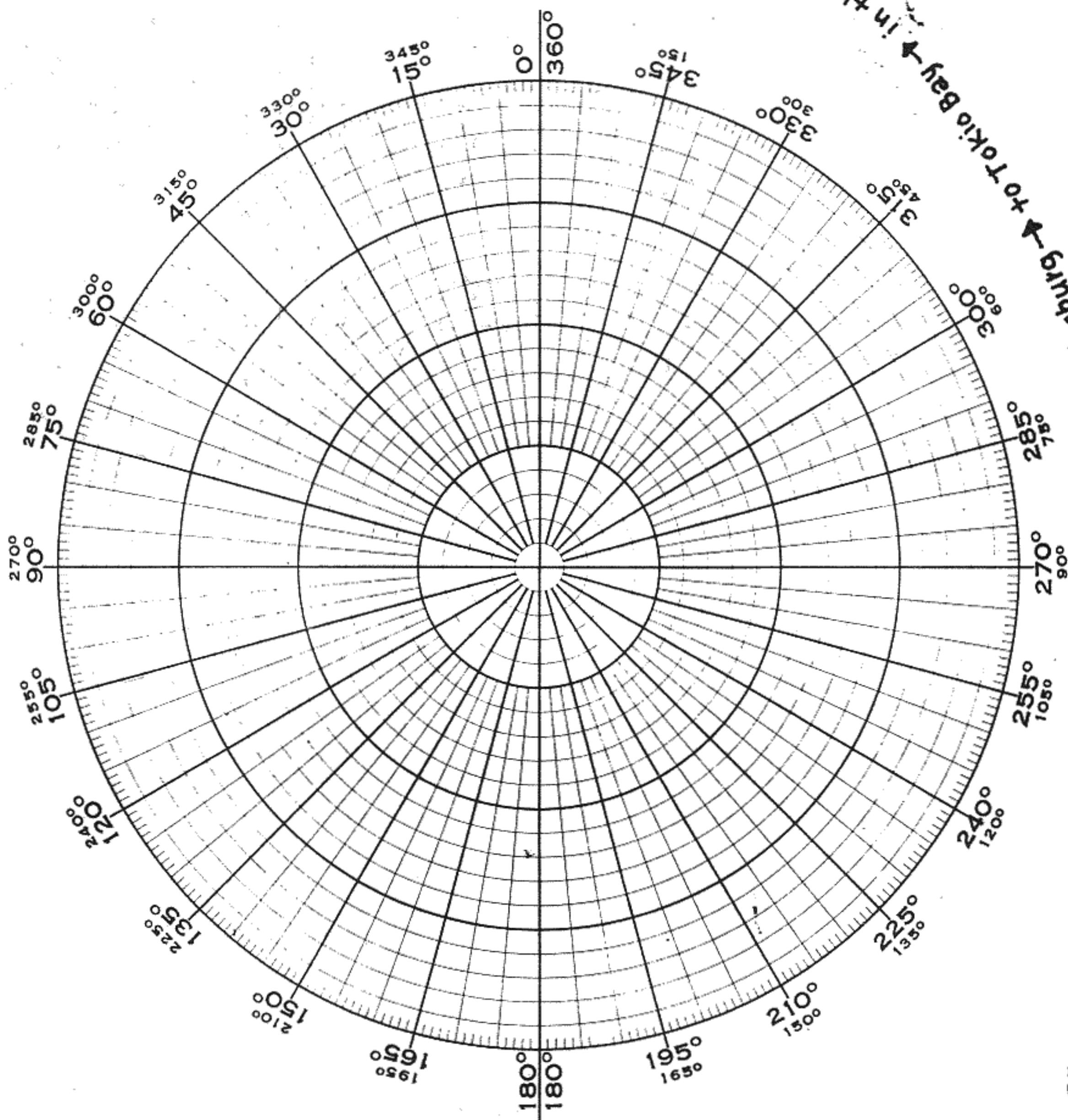
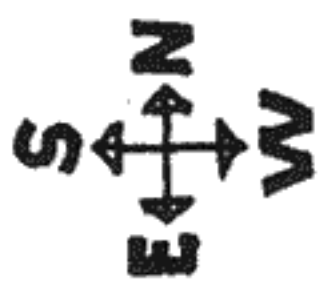
CHRIS MAY
FEBRUARY 1971



chelsea
town hall
15 november
1969
7.30pm
tickets £1

no.

19



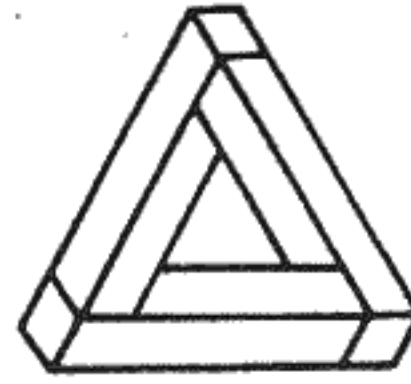
SCRATCH
ORCHESTRA
in the presence of → Brecht & McDiarmid Research Associates →
→ by Iceberg → to Tokio Bay →



Journey of the Isle of Wight → Westwards →

**Brecht & MacDiarmid
Research Associates**

83 Ladbrooke Grove London W11



LAND MASS TRANSLOCATION: INFORMATION SHEET No. 1 (8 Sept. 1969)

Introduction.

One of us (G.B.) proposed in 1966 that the Arctic ice pack be interchanged with the Antarctic, and in the winter of 1967-68, in London, the idea of moving England closer to the equator presented itself. This intuition was reinforced by recent scientific studies which have shown that England is being tilted, through movements in the earth's mantle, upward in the northwest and downward in the southeast, about a line running from Devon to northern Yorkshire, at a rate such that areas of London 15 meters above sea level or less will be submerged in 1500 years time. Considering that London has been an inhabited place for at least 2000 years, this is not as remote an event as it may seem. In this light, Brecht & MacDiarmid are undertaking research into the feasibility of moving land masses over the surface of the earth, such translocation, they feel, being technologically realizable within ten years. More speculatively, they will consider the translocation of land masses between the earth and other bodies in our solar system or beyond. Movement of the Isle of Wight would be a pilot project for the larger translocation of England.

Some Technical Aspects of Translocation.

Translocation of a land mass can be thought of in three stages: separation (freeing the land mass from its sub-strata); translocation (movement); securing (making fast on a new base).

Separation could be accomplished either by mechanical methods (mining techniques; remote-controlled "diggers"; high-pressure water streams with abrasive additives; long-term direction of underwater currents), or thermally (suggested by W. De Maria) by use of a laser.

Translocation might be accomplished by undercutting the land mass to form a hollow beneath into which air is injected. Alternatively a rigid foam might be injected such as polystyrene (W. De Maria) or an inorganic cement foam. C. Price has suggested insulating the mass with polyurethane or polystyrene foam and freezing it, for increased rigidity and buoyancy. Magma from a natural crevice or borehole could be artificially directed beneath the body to be transported. The mass could be transported by liaison to or floating it upon an iceberg, for example an antarctic iceberg which may be "tens of miles across and more than 2000 ft. thick", with flat top and bottom surfaces and steep sides 250-300 ft. above the water surface (A.N. Strahler). "Walking"-piers might be utilized, or some land masses might simply be cut free and slid along the sea bottom (for example, the Isle of Wight cut free at 20 fathoms, westward to the Bill of Portland).

Securing a translocated land mass could be accomplished by utilizing an as yet unused portion of the earth's crust such as a seamount coming sufficiently close to the sea's surface, by supporting it on a continental shelf, or by placing it on the base left behind by another land mass taking advantage of one of the first two alternatives (or simply taking up the position abandoned by the first).

Our research on this project covers geological, oceanographical, sociological, economic, and other aspects found to be relevant. Results will be communicated through a series of publications, exhibits, and lectures. Your ideas, opinions, and inquiries are invited.

George Brecht
George Brecht, B.Sc.

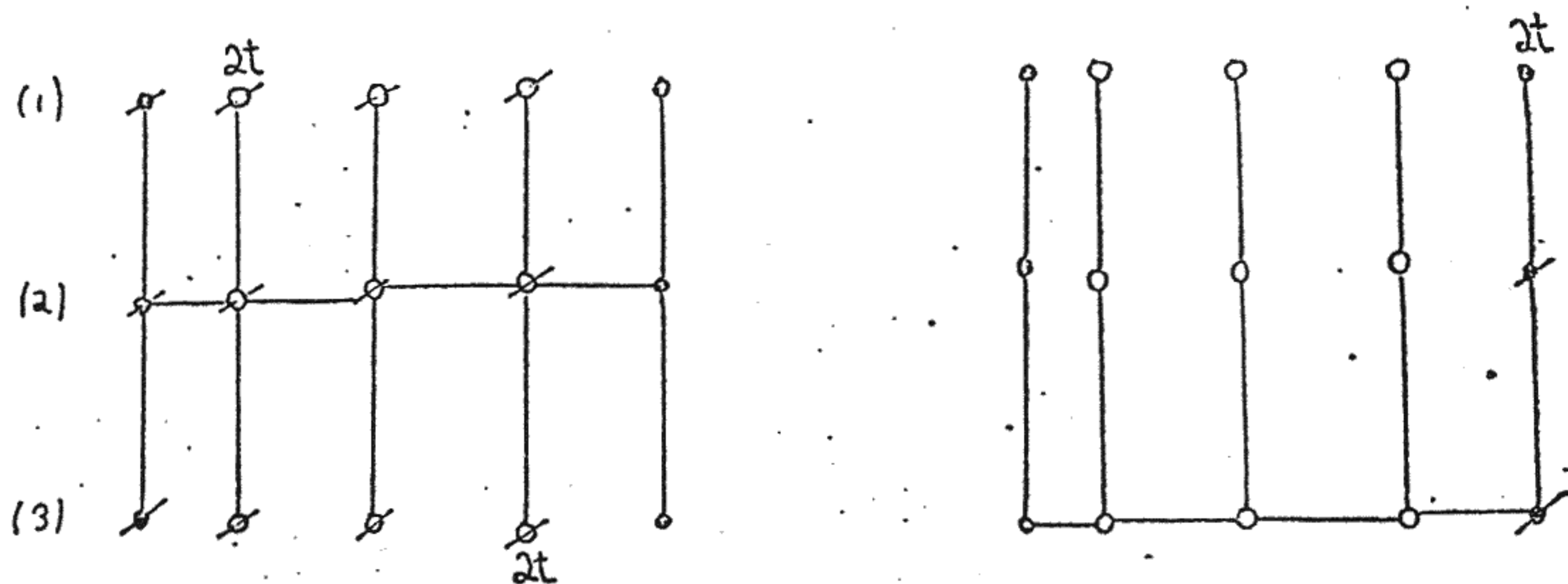
PRIVATE
COMPANY

The Private
Company Music
Theatre promoted
by Michael H.
Chart plays
'History of a Sery.
Susan Sims Soferby'
from its inception
on 4 Aug. 1968
to its realisation
on 14 Sept. 2031.

Hurray!
We
do
love
little
Mary
Morse
again

Handwritten initials and signature
Grad. I. M. A.

II



Three, four or five players to an orchestra; designate three as (1), (2) and (3): they play the above, (2) in the first sequence giving the cue (by playing) for attacks, anyone, by doing so, for release; in the second sequence (3) gives the attack cues. The remaining players, if any, play, as they choose with (1), (2) or (3).

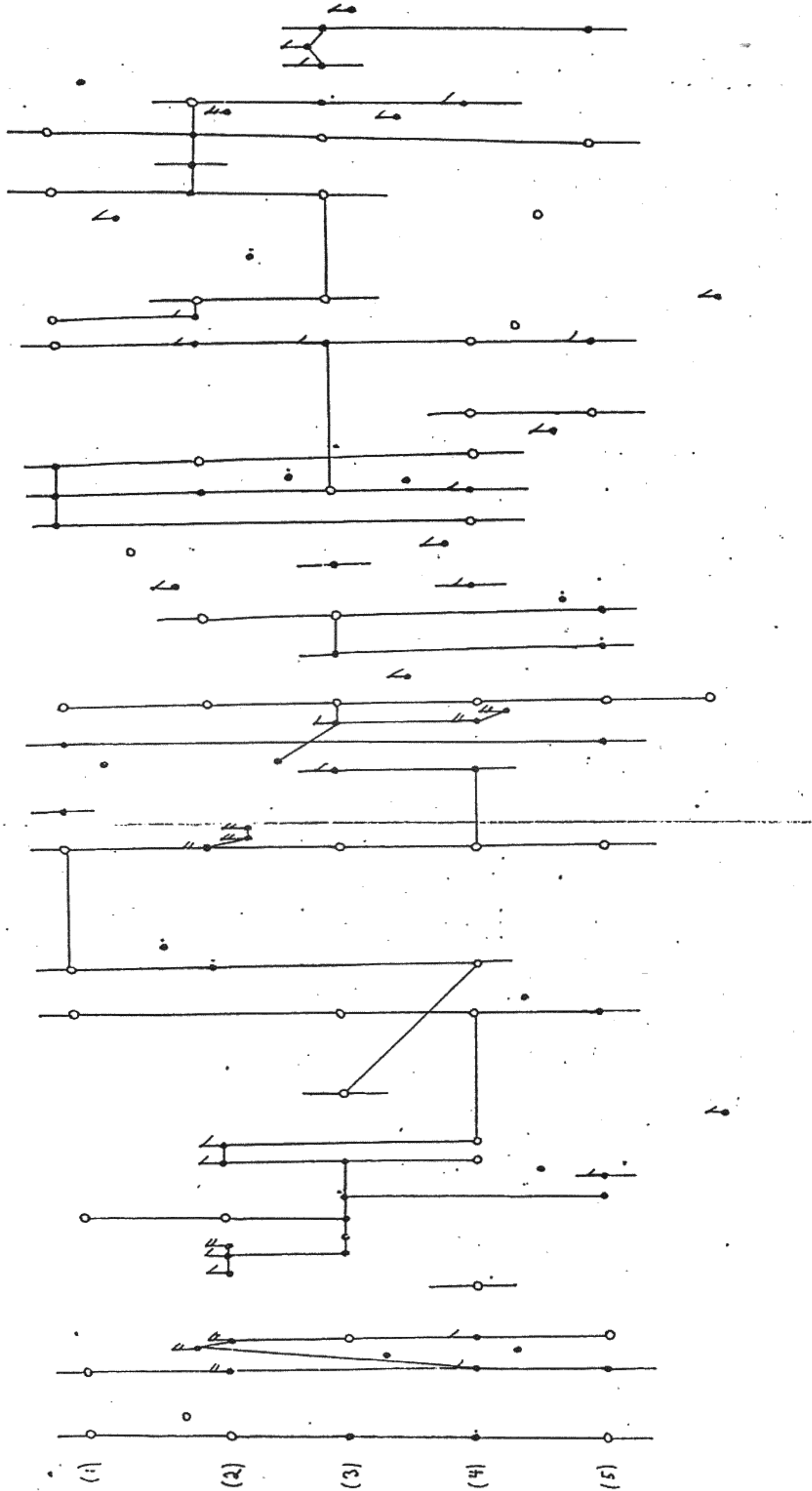
Black notes are more or less short, white of free duration.

A diagonal line through a note = a sound quality somewhat shifted from the normal one (or what you may choose to designate as normal) of the sound producing means available.

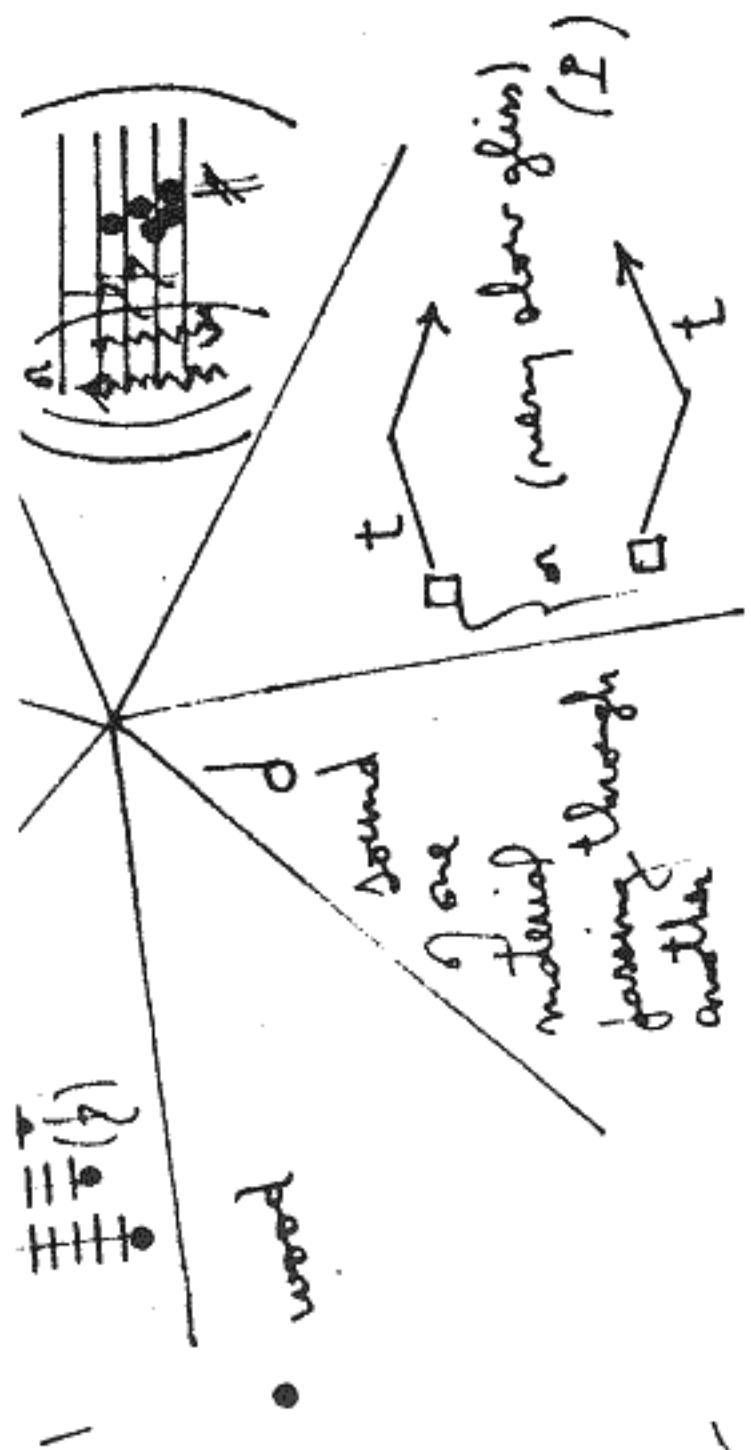
2t = two timbres, simultaneous, successive or overlapping.

Repeat the first sequence as often as (2) cues it, then repeat the second as often as (3) cues it.

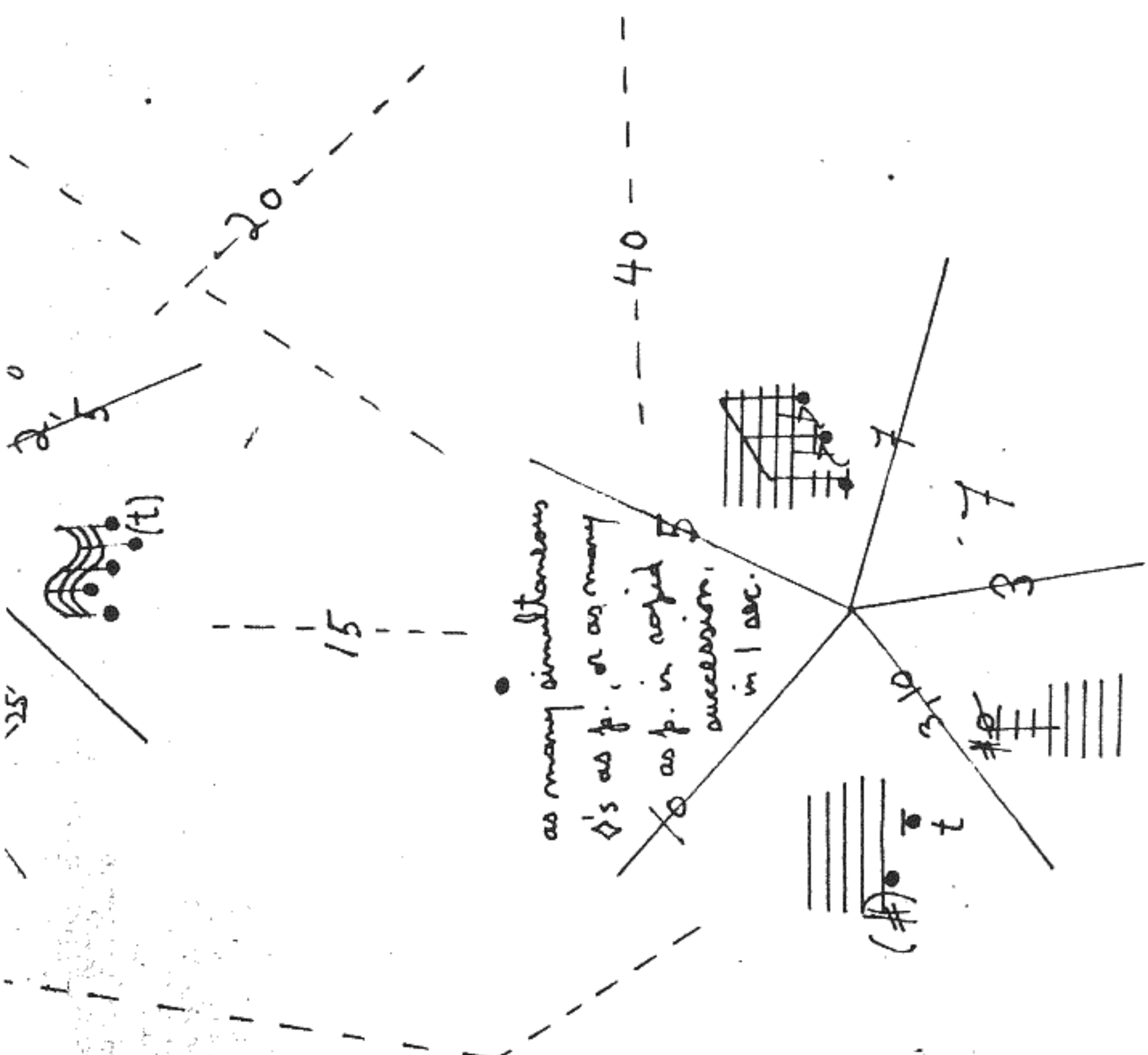
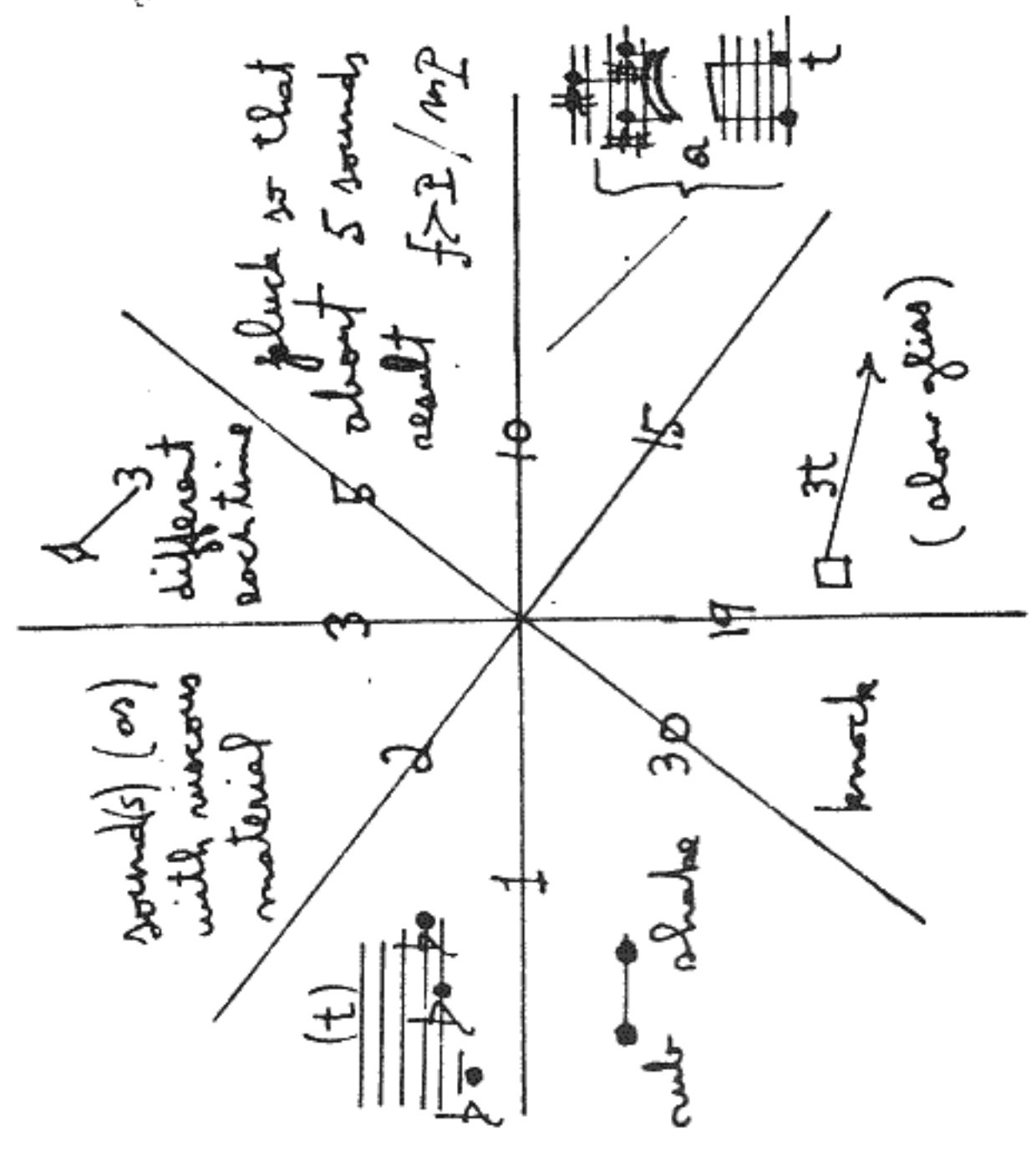
Christian Wolff: Burdocks (extract)



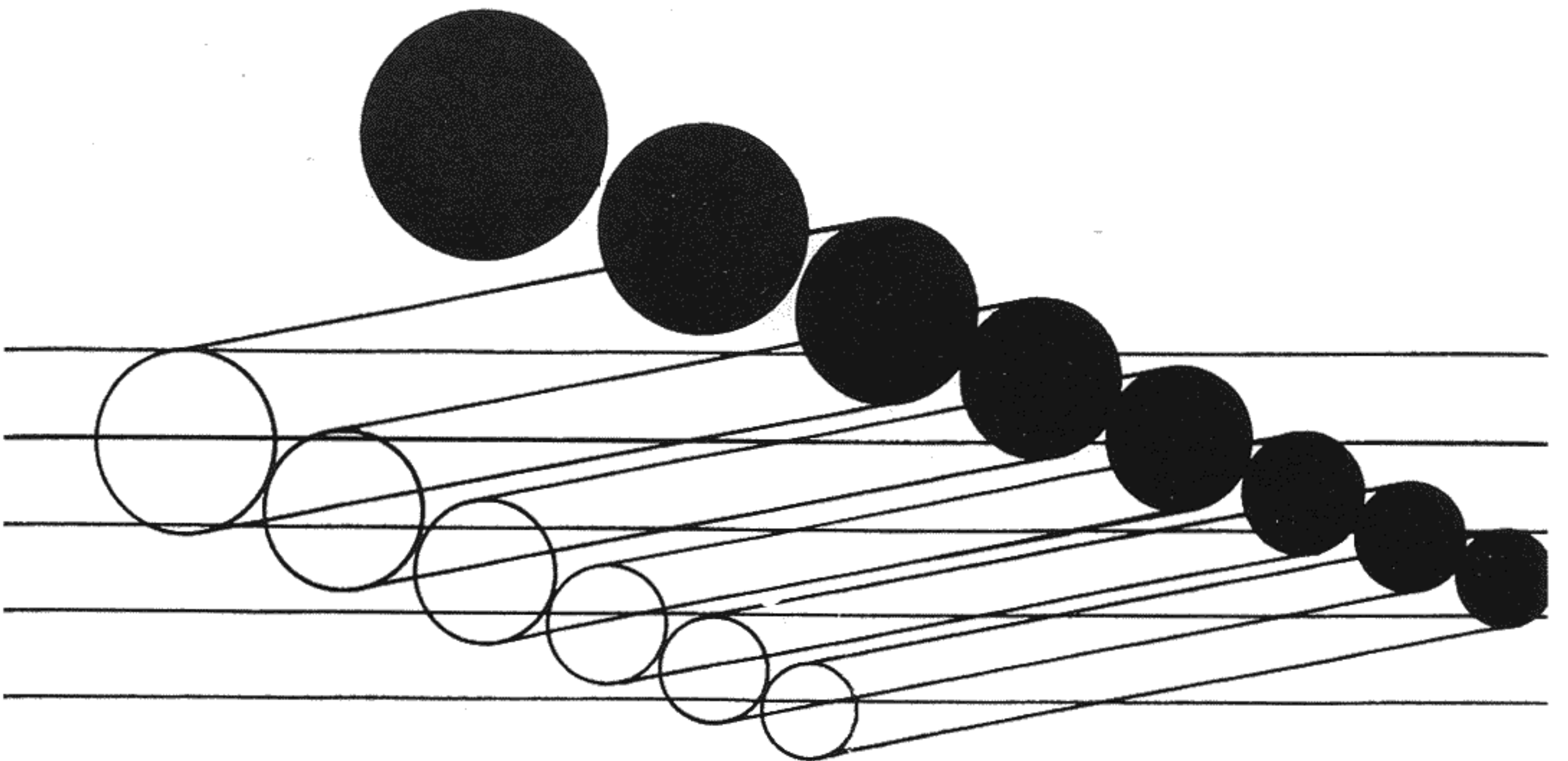
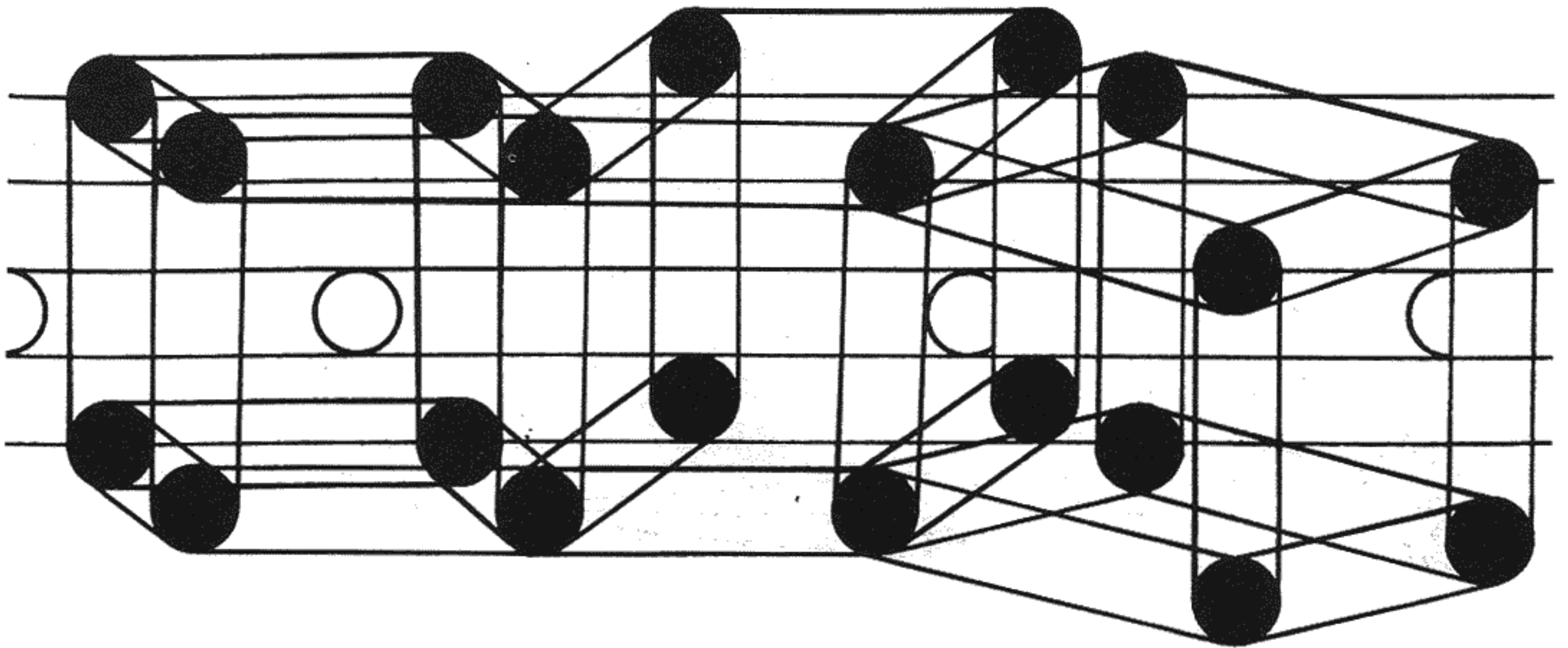
VII



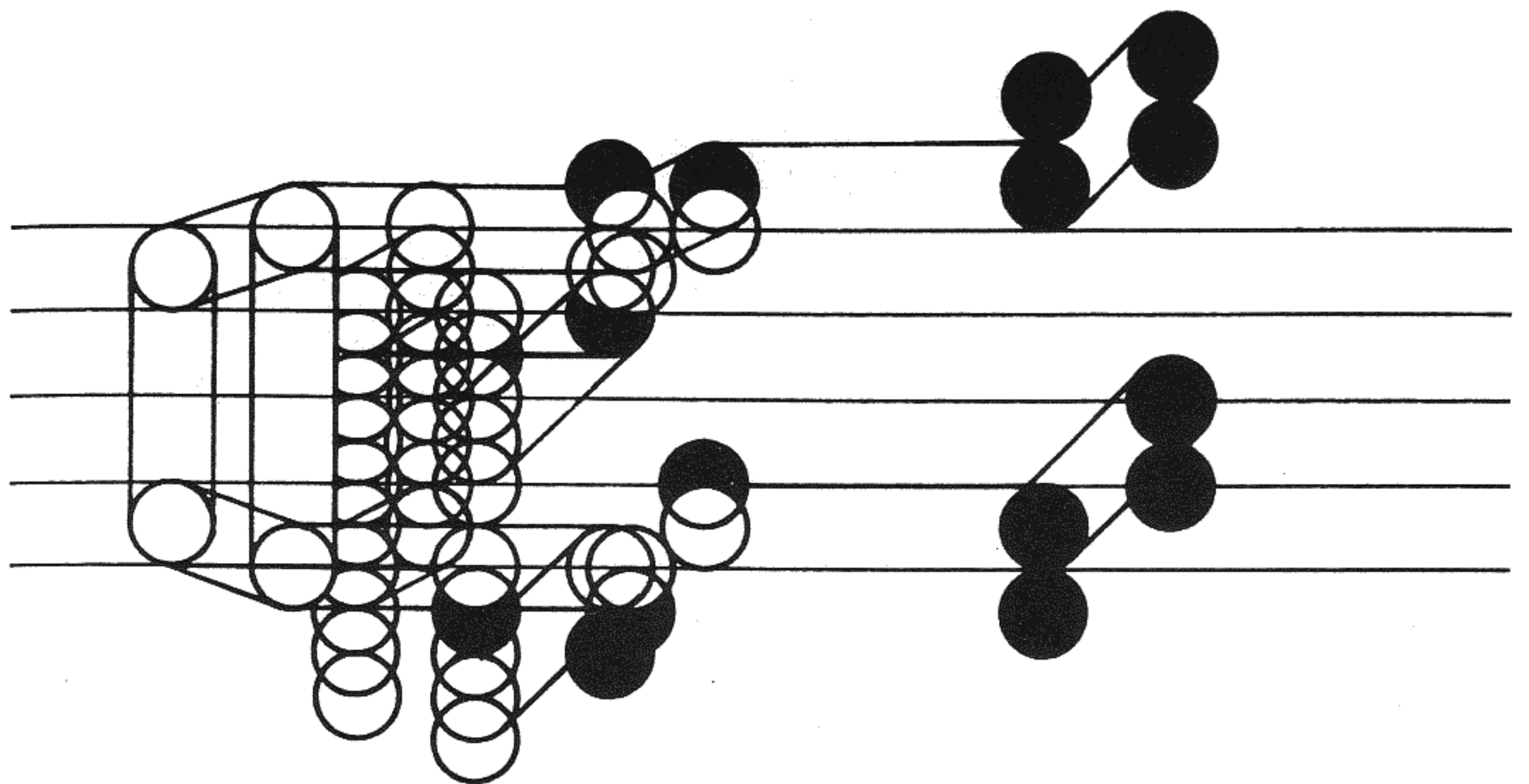
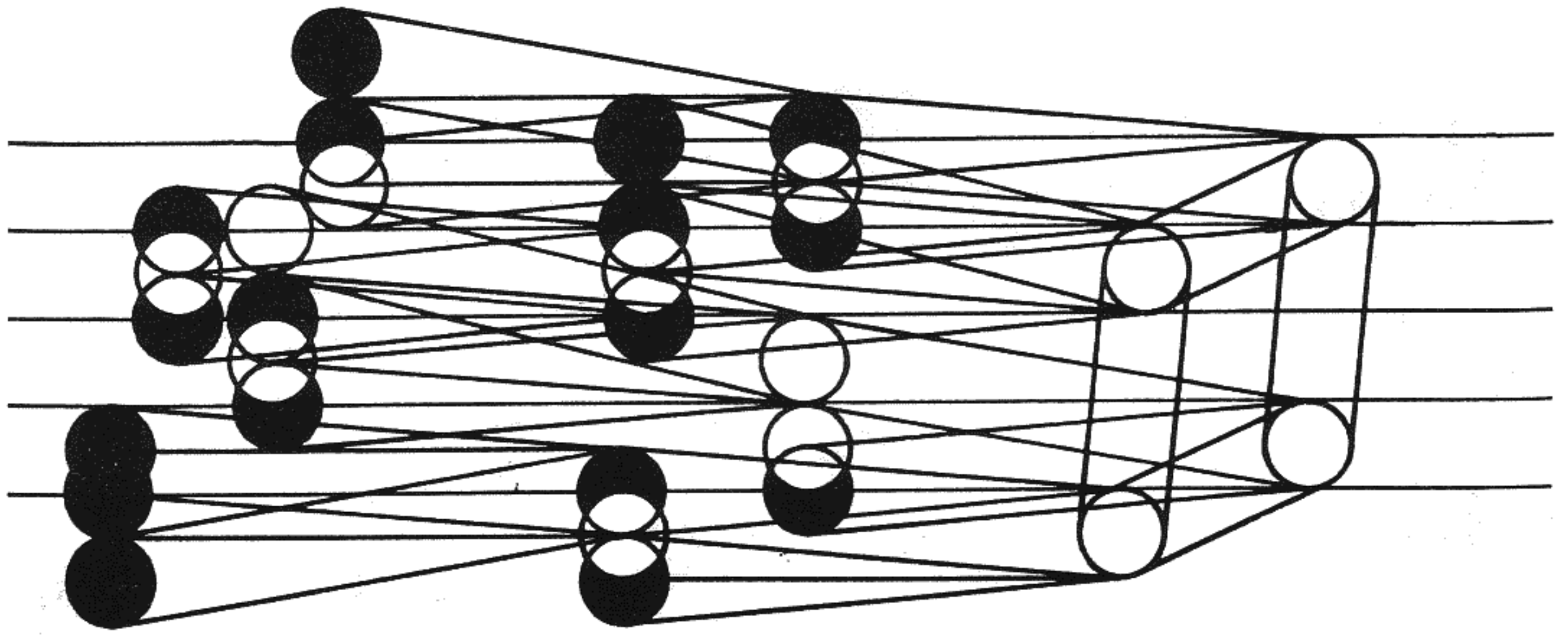
drop 3 after copied figure (fff str.) above played (if it is), and consider



t = change of timbre
 $\{ t, t^2, t^3 = 3 \text{ different timbres} \}$
 } 3t



Philip Dadson: Play (1970), dedicated to The Scratch Orchestra.



[The page contains extremely faint and illegible text, likely bleed-through from the reverse side of the page.]

8 groups of players. Duration free. Thudding / Clashing / Soughing (as of wind blowing through a forest) / Ringing / Sharp tapping / Moaning (not necessarily vocal) / Bass moaning (not necessarily) Each group takes one of the above categories.

David Jackman, December 1969

SLOW PERCUSSION. One dozen hammer blows. 1st version: One every half hour, on carbon paper placed on drawing paper. 2nd version: One a day, on soft wood. 3rd version: One a month, on lead.

In all cases the time or date is printed or inscribed under each hammer-blow print.

David Jackman, 16 December 1969

WATERMUSIC.

Make sounds using water; whether pouring it from one container into another; or dripping it onto the surface (including instruments); or washing with it (either oneself or inanimate surfaces - i.e. the floor); or making sounds with instruments submerged in water. "You can also do without water but play the sounds & feelings you imagine a performance with water would have." Alternatively, you can combine aquatic with non-aquatic sounds.

Roger Sutherland, 1969

COMPOSITION II (To Christian Wolff)

Any number of players. Any sound source(s). All commence together by throwing dice, first, for each player to determine for how many minutes he will play, and a second time to decide how many sounds he will produce within that time.

Dynamics, durations and placing of the sounds are free, although individual players may, if they wish, devise systems whereby additional throws of the dice provide further determinants (i.e. an even number could correspond to a sustained sound, an odd number to a staccato sound, and so on).

The exercise can be repeated any number of times.

Roger Sutherland, 1969

VOCAL 2

1. MAY/NAY 2. BEE/ME 3. DIE/LIE 4. LOW/MOW 5. RUE/LIEU

Each set of two words is repeated over & over at a moderate speed.

Keep to the numerical order given.

Move to a new word-set at your own discretion.

The whole to be sung through five times.

Sing as low as you comfortably can.

David Jackman, 21/1/70

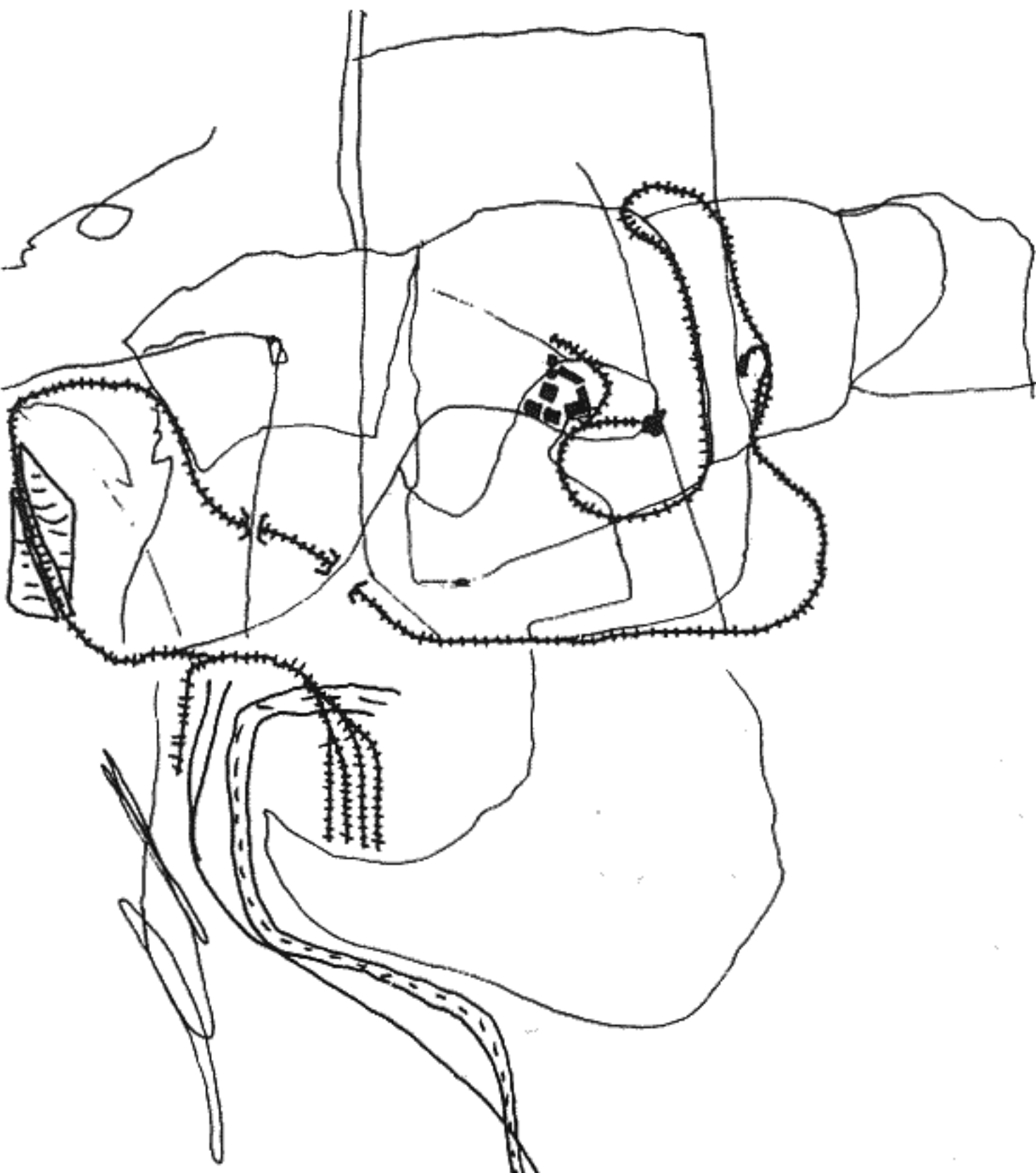
10,000 nails in the coffin of Imperialism

A large resonant space.
 Everyone has a block of wood, some nails and a good hammer.
 Each person draws a line on his sheet of dots, and plays any dots he reads while his eye is travelling that line as hammer strokes.
 To finish, a leader - it can be someone different for each slogan - calls out the first slogan in natural rhythm. Then everyone repeats it in the rhythm given. *And so on.*
 Finally the rhythm is played once more as unison hammer strokes, with one shout as indicated.
 Duration: five minutes or so before the slogans.

12 8			.	
		One thousand nails	ix	in the coffin of gold
		Two thousand nails		in the coffin of pi war
		Three thousand nails		in the coffin of plush
		Four thousand nails		in the coffin of depression
		Five thousand nails		in the coffin of the dollar
		Six thousand nails		in the coffin of graft
		Seven thousand nails		in the coffin of profit
		Eight thousand nails		in the coffin of capital
		Nine thousand nails		in the coffin of the bourgeoisie
		Ten thousand nails		in the coffin of imperialism

x = hammer stroke

October 71.



Event
 Assemble an audience by the side of a road or a river. After it has been waiting for some time a piano is driven past (if a road) or carried past in a boat (if a river) - as fast as possible. The piano should be played continuously. The pianist should be wearing full evening dress.

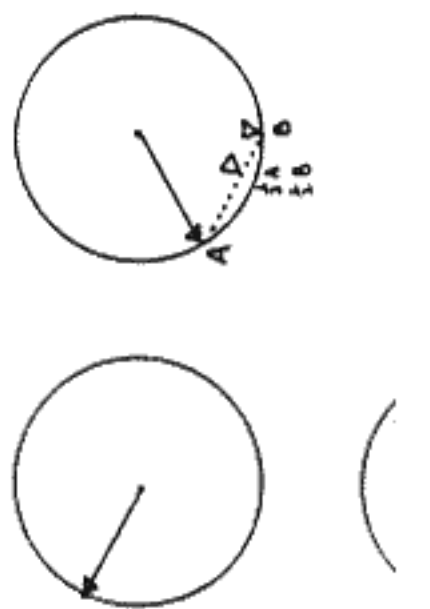
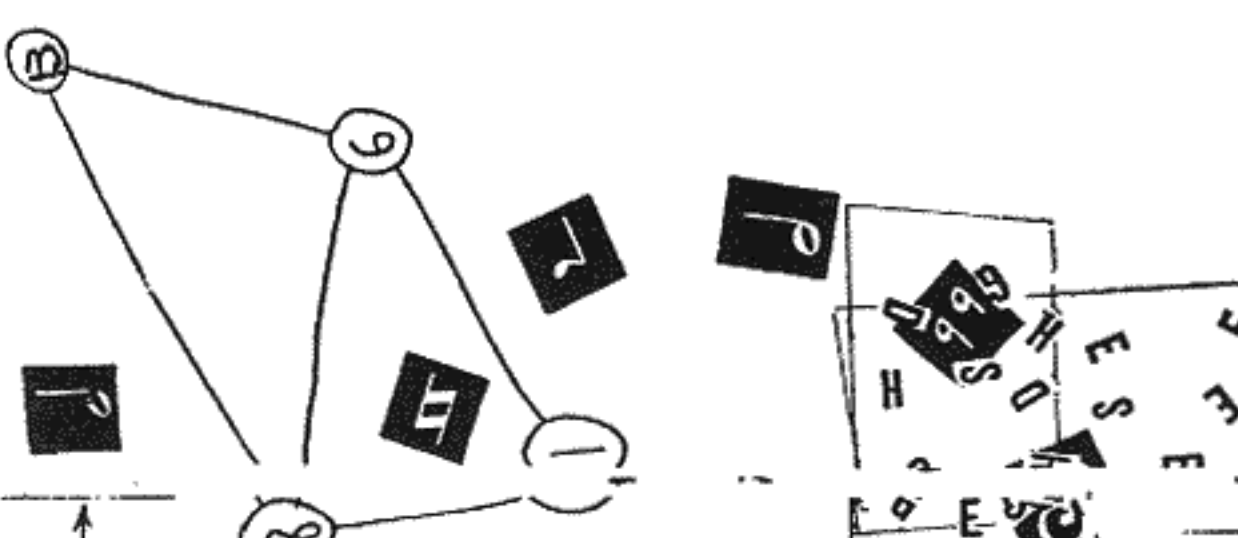
Variation 1: Any sound producing means can be used

Variation 2: 2 lorries, boats, etc. drive past 2 sides of the audience simultaneously, in opposite directions.

Conductor
 Select a person nearby and play him - his dress
 gestures
 physique
 expressions

With music
 Only make sounds connected with or made directly or half in with
 Also, make sounds connected with or made directly or half in with
 Also, make sounds connected with or made directly or half in with

EINSTEIN	E-E
KANT	A
WITTGENSTEIN	G-E-E
KLEE	E-E
POLLOCK	C
BENO	B-E [B-E]
BACH	B-A-C [B-A-C-B]
MONDRIAN	D-A
SARTRE	A-E
KAFKA	A-F-A
DIRAC	D-A-C
CAGE	C-A-G-E
G.M. HOPKINS	[B]
STOCKHAUSEN	C-A-E [C-B-A-E]
HOLLIGER	G-E [B-G-E]
TILBURY	B [B]
CONRAGINS	C-F-C
TASHO	B-A [B-A-B]



Love your enemies

FRED SQUIER,
 FOR
 TAILOR-MADE
**FLANNEL
 SUITS,**
 COOL AND
 COMFORTABLE.
*Faultlessly
 Cut and
 Fashioned.*
 Immense
 Stock to
 Select
 from.
8/11 to 45/-

Scratch Music (1971)



Sweeping

The Scratch Orchestra Remembered

"...possibly the most heterogeneous group of people ever to have been united in common artistic cause"
(Roger Sutherland)

If 'experimental music tradition' is not a contradiction in terms, then central to that was the Scratch. For me, the Scratch was a central axis in the late sixties and early seventies, where the majority of experimental trends arrived at, bringing together people from a variety of musical and non-musical backgrounds, who briefly co-existed as equals with no hierarchy of skills and abilities. All contributions were valued on their own merits.

From that central axis, after the Scratch, people went off in a variety of directions; but I believe that the one unifying factor, regardless of the direction taken, was the principle that there was an alternative to the mainstream avant-garde.

For me and many others, Cornelius Cardew was the principal, though not the only, influence and driving force behind both the Scratch and the experimental music tradition. I personally feel his influence and relevance is no less meaningful for me today, thirteen years after his death, than it was in 1970 when I joined the Scratch.

Richard Ascough

It is not very far short of the mark to say that the Scratch Orchestra represents a turning point. A turning point in what way? A turning point in that, with the Scratch Orchestra, Cornelius Cardew captured a movement that was developing. The history of music took a whole new direction with the Scratch Orchestra. That movement carried along everyone who participated in the Scratch. No one was untouched by it. It crystallised a mood for change of its times, and in turn changed the direction of lives. Its function as a musical construct for changing people's lives abides in the memory and is imprinted in the musical culture.

It is true that the Scratch Orchestra was anti-establishment in its whole ethos. But I think this was incidental to its existence. What seems to me to matter about the Scratch is that its music was to do with people, involved people, their activities, their emotions, their ideals. It has been said that the Scratch Orchestra was its own audience. There was a truth in that, and not only in the

negative sense. The concept of an audience as passive consumers was alien to the Scratch. Right from the beginning its activities were directed towards taking music out to people. In this activity the Orchestra ran headlong into having to deal with an establishment in a real world. It also ran headlong into internal questions of democracy, how people relate to one another, how decisions are made, and what their music is all about. In these senses, the Scratch Orchestra was always political. But through its development, questions about who its music was for, what ideas it reflected, became very living, not at all an intellectual debate, but the stuff of its activities.

In taking up politics, Cornelius grasped that he was taking up people's high ideals. The Scratch Orchestra was a politicising experience, it politicised everyone to varying degrees, probably no one more than Cornelius. But it also reaffirmed that music is a very human and humanising activity, a social activity, with content. In this, it was anti-establishment in a very profound way, with a significance that lasts beyond the vibrations it produced, echoes of which are still reverberating. Musicians ignore the Scratch Orchestra at their peril.

Michael Chant

Like Kafka's Nature Theatre of Oklahoma from the optimistic yet incomplete America, the SO welcomes everyone to its ranks; none is subordinate and each can create a personalized role. But whereas objects, images and even types of dance and drama can coexist visually, loud sounds always exclude quiet sounds; crude aural structures always eliminate subtle ones. When self-discipline is lacking, an undemocratic bias towards rowdiness becomes apparent, this being evident in the Queen Elizabeth Hall concert on November 23. The quiet choral sounds (speech and sustained vocalization) and the ritualistic movement of Michael Parsons' Mindfulness occupied with the body become gradually swamped by various cheerful and suitably tribal modes of self-expression, which almost obliterated the rest of the programme. The prior knowledge that somewhere minimal reductions of Riley's in C and Mahler 6 were being devoutly realized by Howard Skempton and Christopher Hobbs respectively was a heartening if irrelevant piece of information. The only 'popular classic' to successfully break surface was Tchaikowsky's 1812

(several of its dismembered fragments gasping for breath). A final embarrassed attempt to formalize Richard Ascough's Rationalisation of Realisation almost succeeded: its quiet modal qualities punctuated by irreverent applause from a youthful audience who, like most of the orchestra, were sorry when the party was over.

This was my review in the *Musical Times* of the concert given by The Scratch Orchestra at the Queen Elizabeth Hall in November 1970. Despite certain reservations about the Orchestra's tendency towards chaos and the divisions which were already apparent, I became a member shortly after. Indeed many of my friends and fellow composers were involved, and I rated Cornelius Cardew as the most important and influential figure in British avant garde music at the time. The Orchestra's activities were similar to my own approach to teaching music in schools, particularly in the use of verbal and graphic scores.

Much of this was - and still is - relevant to groups of children of mixed ability, where conventional notions of music can temporarily be banished and all participants treated equally. The Scratch Orchestra had the additional attraction of a feeling that 'anything' could happen, 'everyone was equal' and that 'nothing mattered more than anything else' which pervaded the spirit of the 60s.

The following paraphrase of the opening of the incomplete final chapter of Kafka's *America* should illustrate why I chose to compare it with The Scratch Orchestra, and why as a concept it is so similarly beguiling:

"At a street corner Karl saw a placard with the following announcement: 'The Oklahoma Theatre will engage members for its company today at Clayton race-course from six o'clock in the morning until midnight. The great Theatre of Oklahoma calls you!' - 'If you think of the future, you are one of us! Everyone is welcome! If you want to be an artist join our company!'" The latter had a particular appeal for Karl, despite the fact that remuneration was not mentioned. Thus, putting together his last remaining coins to buy a railway ticket to Clayton, he decided to take the plunge, but - "When he got out at Clayton he heard at once the noise of many trumpets. It was a confused blaring; the trumpets were not in harmony but were blowing regardless of each other. Still, that did not worry Karl; he took it as a confirmation of the fact that the Theatre of Oklahoma was a great undertaking."

Brian Dennis

Cornelius encouraged sociability in music making both as a composer and as a teacher. He seemed passionate about how people could relate to one another in the process of music making, rather than continuing the tradition of music making for its own sake. I saw it as fundamental to the constitution of the Scratch Orchestra, this radical departure, and was confused and angered by his apparent shift towards the politicisation of music and the abandonment of individual responsibility in favour of collective responsibility through ideology.

What was beginning to be an authentic search for musical expression based on the industrial state and urban life, turned into the totalitarianism of political theories and the notion that music could serve those theories.

Surely we were trying to make folk music. A music born out of our own experiences as individuals in the urban, industrial state. Just as people made music when they came together in our agrarian history. We were getting places. Finding alternatives to the classical modes of notation and instrumentation. Finding direct ways of expression through making the problem of relating, the focus. Working out new strategies to keep the spontaneity and brilliance alive. What did it matter that people could remember it, respect it, like it, and so on, so long as they could do it and feel the powerful effect of being empowered?

Surely it is better to express one's own life than to be continually experiencing someone else's expression of that same life.

Cornelius was heading for another consensus music. By now, if we had kept it up, relating, expressing and exploring, the Scratch Orchestra would be a force to be reckoned with. We would have a vibrant and effective tool for change. Instead we have a memory of a beginning whose initiator lost the way. Thanks Cor, but let's use the memory to begin again.

Psi Ellison

Everyone mattered, EVERYONE counted.
We were all stars.

We all got our 15 minutes of fame.

There were performances at QEH, Purcell Room, Wigmore Hall, town halls everywhere, Albert Hall, the Munich Olympic Games.

It was about ORDINARY people, non-musicians, being encouraged to play music

alongside the professionals.

Cornelius enabled us all to achieve this unbelievable dream with the Scratch Orchestra.

John Cage's notion that all noises, and all silences, can be music was the underlying inspiration. ANYONE who wanted could play and compose music. This philosophy freed young people from traditional restraints, leading on in future years to anything from punk music to free-form jazz to electronically generated music, to the present day when most young people consider making music to be the most fulfilling aspect of their lives. I think the Scratch had a part in paving the way.

Carole Finer

Scratching around for a light in our darkness...

'25 Years From Scratch' - now what does that phrase conjure up? Those expecting a trio of Kiwi percussionists hammering with sponge bats on the ends of unplasticated PVC drainpipes may well find themselves at a loss when faced with around a hundred performers of diverse approach and technical ability. There is, however, a clear enough link between *From Scratch*, the New Zealand group who entranced audiences in Edinburgh and elsewhere during their visit to Britain in 1984, and The Scratch Orchestra founded in London by Cardew, Parsons and Skempton in 1969.

Among those attending Cardew's Experimental Music class on Friday evenings at Morley College (1968-69) was Philip Dadson, who shortly after the inauguration of The Scratch Orchestra in London returned to his native New Zealand and founded a branch of the Scratch Orchestra in Auckland. On 7th August 1970 the two orchestras performed a simultaneous concert, with alternate periods of playing and listening, and some concerted playing.*

The antipodean manifestation of Cardew's "Draft Constitution for a Scratch Orchetra" dissolved around the same time as the London chapter.** It will be interesting to explore what this commemoration of the Scratch Orchestra's

*The Scratch Orchestra (UK), which was giving a series of village concerts in Anglesey, North Wales, played in a barn at the end of their camping field at Capel Coch, beginning at 9am BST; while The Scratch Orchestra (NZ) performed in the University of Auckland Library Building (Room B 28), starting at 8pm local time. Documentation relating to this concert appears in the exhibition of archive material - Ed.

**The more tightly organised and disciplined group 'From Scratch' emerged from it: see the film of their performance, 'Pacific 321 Zero'.

evanescent flame might itself ignite in the minds of today's new musicians and artists.

Back in '74 while it was in the process of disintegration, one residual sub-group of the (London) Scratch Orchestra briefly evolved into the *Red Flame* ensemble, working with the theatre group *Recreation Ground* to perform and promote revolutionary songs in support of the activity of the then Communist Party of England (Marxist-Leninist). That flame was soon snuffed out in the exigencies of the struggle of the CPE(M-L) to raise its banner on the terrain of bourgeois electoral politics.

Whatever the catalytic potential of '25 Years From Scratch', let's at least make it a decent wake.

Bryn Harris

Because I was studying with Cardew at the time, and was therefore attuned to his ideas, the simple fact of the Scratch Orchestra's existence seemed perfectly natural. But the sheer sound it made - who could have predicted that? Whether delicate, soft and languorous in its quiet moments or amorphous, impenetrable and violent in its (more frequent) loud ones, Scratch Music, once experienced, was never to be forgotten. The tapes I have heard of those early concerts give absolutely no idea of what it was really like to be there; and that pleases me. Even at the time it was obvious that merely listening to the sounds without being able to see their source (I think of Psi Ellison, soberly cranking up his gramophone for yet another rendition, on cracked 78, of 'You've got to have Money in the Bank, Frank'), or imagining those events which had no sound at all (I think of Birgit Burckhardt, festooned with small lights, inching her way around a terrifyingly narrow ledge high up in the gallery of the Round House) was a wasted exercise. Sorry, but you had to have been there. You can't eavesdrop on history in this case.

For history, like it or not, is what the Scratch Orchestra has become; it is long gone. All that music still exists, of course, music which otherwise would have not been written; but what is its influence? Not much, you may well feel, looking around at the trends in music in Britain today. But it's rather subtler than that, for those of us who were in it. I think it is safe to say that little of what we do musically, even 25 years later, is undertaken without the impact, however faint, of

its memory. It is our Background Radiation, an ineradicable part of us; and our lives could not possibly have been the same without it.

Christopher Hobbs

Passionate about modern music and art, I joined the orchestra in 1969 and soon found myself thrown into an energetic environment where to my surprise my musical ideas, however tentative, would be taken seriously and would actually get realized.

Almost as if by accident, the orchestra became my training ground in composition and performance; a situation where, with no academic musical skills whatsoever, it was yet still possible for virtually anyone to generate an exciting music which, incredibly, would rapidly find a wider audience.

If you really wanted to do something, or just wanted to enjoy the fun of being part of a vast ensemble, the opportunity was there for the asking. It was an extraordinary time.

But it all ended and that end was miserable. The eventual intrusion of an irrelevant authoritarian politics was a disaster. The friendly cooperation gave way to mutual suspicion and paranoia, and the ugliness of rampant ideology held sway. It was time to depart.

It seems obvious now that the orchestra, overloaded from birth with wildly differing inclinations, was bound to disintegrate sooner or later. That it persisted for so long in its amiable and shambolic creativity was something of a miracle - and for those of us who were there at the time a remarkable experience.

David Jackman

The Orchestra was a fantastic collaboration of all kinds of different ideas. Enormous energy and enthusiasm. Fluxus certainly played a large part. I remember being very enthusiastic about apparently inconsequential things. Cornelius set us a task at Morley College, to prepare and present some meaningless activity. I remember Howard counting - up to something like 5,000, I think. It was like being given a new freedom - permission to put a great deal of time and energy into something which had no meaning beyond itself.

As venues came up, Scratch Orchestra members were invited to prepare programmes. My proposal was for a whole concert based on

George Brecht's 'Gap Event', the instructions for which are: missing letter sign; between two sounds; coming together. This concert took place in a tent in Bedford Square during the 'Book Bang' Festival in May 1970. In some ways I've been doing versions of 'Gap Event' ever since: one version lasting many years has involved exchanging water between two rivers, the Thames and the Itchen. I've spent a lot of time during the last two years trying to do a large drawing of the Long Man of Wilmington in grass turfs attached to the chalk at the base of Beachy Head. There was also a beach event which I did with Bob Trotter, 'tied up/tide out', in which I was tied to a breakwater while the tide gradually came in. He disappeared for a while and came back just in time, as the water was already up to my chest.

Tim Mitchell

I always felt uneasy about being a part of The Scratch Orchestra - perhaps everyone did. The legalistic tone of the Draft Constitution was a bit off-putting. For me it caged or enshrined a creative credo in what seemed to be a wholly inappropriate, almost bureaucratic, way (shades of the subsequent moralistic and authoritarian Maoist politics which were later to crush The Scratch?). At the time I don't recall the Draft Constitution being the subject of a piss-take, which it might well now elicit, although now I see a certain humour in so formal a document (published in *The Musical Times!*) legislating for such (subsequent?) nonconformity. Whatever, there were definitely composers' minds at work in the drafting of the constitution. And my bet is that it will last as, and be representative of, historical evidence of Scratch Orchestra activity and procedures longer than the other elements which I recall more fondly - although with an equal amount of incomprehension. I speak of the ragbag of anarchic artists who flowed in and out - hippy hair and flutes, motorbikes and leathers, proto-scratch Dansette record-players: they helped to untidy things up a bit. There were others even more perplexing because they looked normal but did extraordinary things. Only with luck will they not be forgotten when some musicologist comes to write up The Scratch Orchestra. Obviously Cornelius Cardew was an important member of the Orchestra, but then so were Psi Ellison, Bryn Harris, Jenny Robbins, Chris May and Diane and Dave Jackman. Despite my initial misgivings,

the Scratch Orchestra was always a challenging association of misfits. Usually you were made to feel welcome in the enlightening and sometimes maddening mayhem that made for a different kind of musical life than anything I had ever been exposed to. Music historians - don't forget!

Eddie Prevost

Early Scratch rehearsals were at the Place off Euston Road. Both of us remember walking into the room with Frederic Rzewski who was staying with us at the time. Cornelius was sitting in the middle of the floor writing on a big sheet of paper, surrounded by a large circle of attentive people. Frederic commented with a wry smile that this (Scratch) was a piece of Cornelius's. Well this may or may not have been so, but Scratch developed its own momentum and as Cage pointed out, a composition has a life of its own despite the composer.

The tremendous amount of activity raised all sorts of questions that seemed at the time unresolvable within Scratch Orchestra. Those involved with the Scratch Orchestra were all affected by the experience. Even among all this talent there was no star system and this encouraged an air of inquiry. It certainly wasn't the place to suck up to the British musical establishment or lay the foundations for a knighthood! Scratch with hindsight was something profound and definitely memorable. In many ways it was unfortunate that the maturity to keep it going was not present, although people did continue working together in other groups and associations established in those days. Both Peoples Liberation Music and Progressive Cultural Association, of which Cornelius was secretary, were from these circles. Scratch was a good place to be if you were interested in solving problems relating to performance, experimentation, improvisation and participation in a new way. The issue was not to just whine about the inherent elitism of contemporary music, but to do something about the state of things. The questions raised then are still in evidence today and waiting for solutions.

Laurie and Brigid Scott Baker

The inaugural meeting of The Scratch Orchestra took place at St Katharine's Dock on 1st July 1969. The Draft Constitution had been printed in the June issue of The Musical Times,

and offprints of this accompanied invitations to would-be members. As a document, it was supremely elegant and intelligent, and bracingly subversive. Perhaps inevitably, the subversive talent it attracted proceeded rapidly, happily and remarkably to subvert it. Probably this was Cornelius's aim from the beginning. The penultimate item on the agenda for the inaugural meeting is unequivocal:

"Make it clear that despite all these plans and projects nobody as yet knows what the orchestra is, and that they can make it what they like, that it probably isn't a sublime organism on a higher plane telling us what to do, but just us making music together."

Howard Skempton

How does the Scratch Orchestra seem now after 25 years? Like a distant dream.

The experience of the Scratch Orchestra, at least of its first 2 years (its golden age), now seems like a second childhood. This feeling is not merely due to such Scratch phenomena as a craze for snake whistles, but the emphasis on *doing* without bothering about the how or why. Everything - a sound, a sight, an action, no matter how 'ordinary' - was held, with child-like wonder, to be an amazing experience: tapping on floorboards, a fire burning, a popular melody. (Some things really were amazing such as actual snow pouring onto the stage from an opened stage door during a Scratch Orchestra performance in a London theatre).

Inevitably, as the Scratch 'grew up', this turned into its opposite when soul searching and grappling with contending ideas largely curtailed actual music making. Despite its perverse ideology, which included the elevation of incompetence to the highest of human aspirations, paradoxically, the actual sound of the orchestra was often remarkably beautiful - a vast but subtle and delicate polyphony of noises (and notes).

Everybody had a role to play in the orchestra; elitism was out. All accepted musical conventions were ignored or turned upside down.

To an aspiring young composer who had recently experienced Schoenberg, Boulez etc, the impact of the Scratch Orchestra was overwhelming, and not a little disconcerting - so much to unlearn! The Scratch was about getting to grips with the fundamentals of music. In retrospect, a return to such primitivism was necessary to clear the air in order to see the situation more clearly.

Hugh Shrapnel

We were driving through the Devon countryside recently when I asked Peter (Psi Ellison) what he thought the Scratch Orchestra was all about. "We were attempting to find a contemporary *folk* music" came the reply. This was a little surprising - we had been used to labels of 'avant garde', serious music and high art. But there was also a recognition.

Although Scratch activity was nothing like the music I heard in folk cellars as a teenager, we *were* trying to find a contemporary music whose whole form and content was arising from activity, was playful and inclusive - both to other media and to participation on the basis of enthusiasm rather than levels of skill. It was making a fresh new music together that was important.

Stefan Szczelkun

There are so many memories; some of which merge into a Scratch collage, all of which I cherish: playing for an Italian Wedding outside Caxton Hall, performing incognito in the forecourt at Euston Station during a power-workers' strike, the exhilarating QEH concert, spring to mind at the moment of writing. And the delightful Scratchers; in my mind's eye I see them still clearly, often associated with an instrument: Chris May and his recorder; Cornelius and his cello; Psi and his motorbike; and Daphne Simmonds (where are you, Daphne?) with her clock whose ancient chimes she would release with an impeccable sense of the occasion.

I suppose my most intense recollections are of the tours; the camp sites in particular: the slow

grace and calm with which people went about their business, accompanied by the occasional musical sound emitting from within a tent, or beyond in a field - like a Merce Cunningham ballet.

John Tilbury

The Scratch Orchestra seems to me to have been both A Good Thing and A Bad Thing. A Good Thing, because it made openly available all sorts of creative trains of thought previously shared and developed only by Cornelius Cardew and a small circle of composers/performers. Good, because people from both inside and outside the disciplines of traditional music were made to feel equally welcome as performers and as initiators of new ideas for pieces.

It became A Bad Thing, because a kind of ageing process set in after a year or so, revealing wrinkles in the form of factionalism and unevenly developed discipline in performance. In the latter stages, anyone not specifically dedicated to a fairly narrow waveband of left-wing politics tended to feel left out in the cold, as did anyone solely interested in ideas and performance for Art's sake.

I feel that it would be constructive to ignore what seemed to me to be a stifling obsession with politics in the last days of the Scratch Orchestra and, instead, recollect with delighted nostalgia its early atmosphere of inventiveness and its character as a model for a society in which everyone's talent had an important place.

John White

The orchestra's existence was brief but extraordinarily prolific. Nature Study Notes, published in late 1969, contained more than one hundred and fifty improvisation rites written by various Scratch Orchestra members, while the Scratch Anthology of Compositions, published by Experimental Music Catalogue in 1971, contained just a small selection of the numerous compositions written for the orchestra, using verbal, graphic and quasi-symbolic notations. Scores, however, were generally little more than a stimulus to improvisation. The orchestra operated primarily within its own aural tradition. Due to the absence of recording, its musical inventiveness, like that of some extinct race, has been largely lost to posterity. This fact has undoubtedly contributed in no small measure to the orchestra's mystique.

Roger Sutherland, *New Perspectives in Music*