

COPPER HOUSE MUSIC

for any number of Players, Singers, or Active Listeners

Jonathan Packham

INTRODUCTION AND INSTRUCTIONS

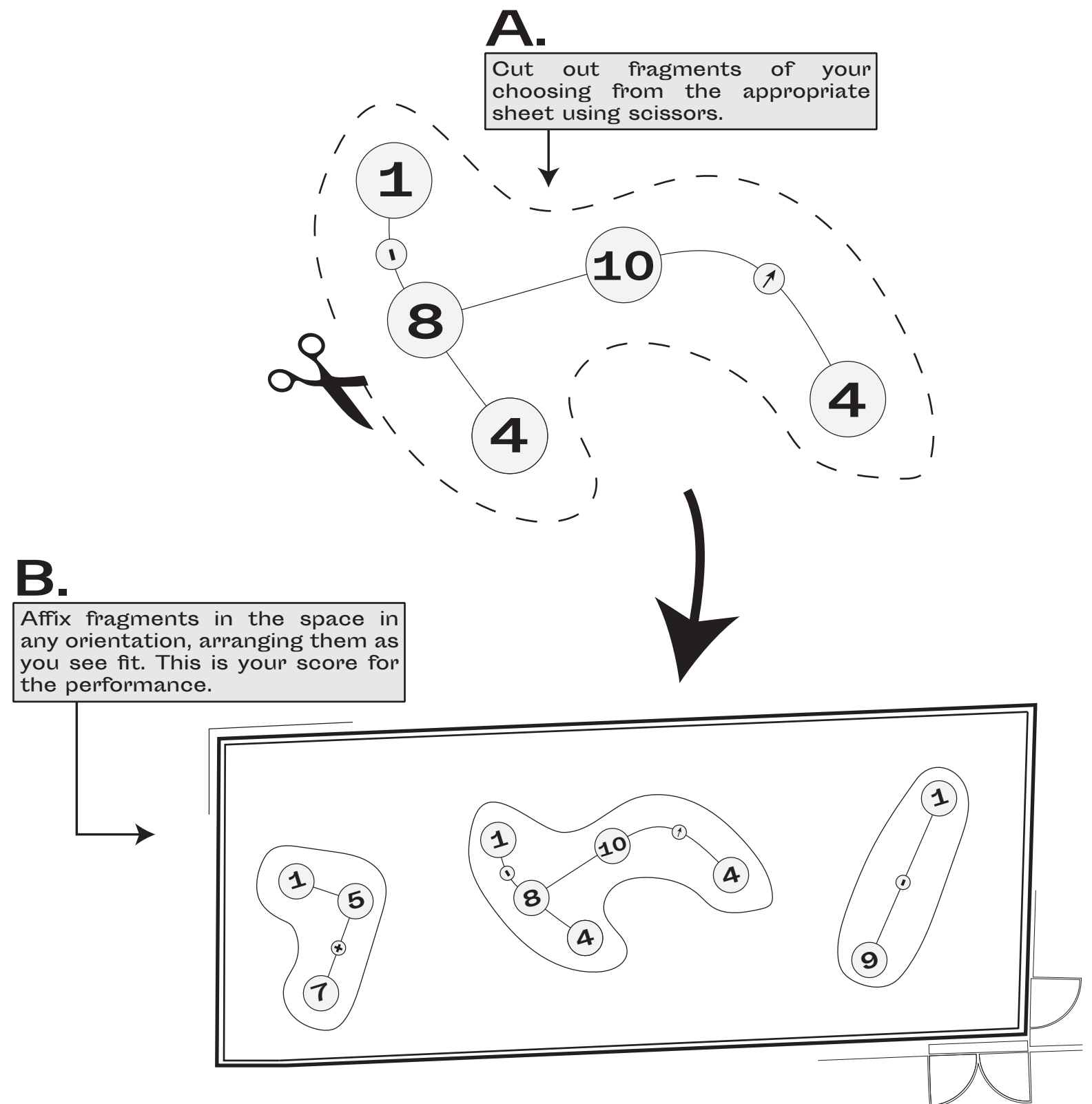
Copper House Music was commissioned by Modern Art Oxford and written in response to the Piper Gallery space. The title is a nod to the history of the building, which in the nineteenth and early twentieth century was a brewery. The space now housing the Piper Gallery was the brewery's Copper House, home to the large metal vessels ("coppers") in which wort and hops were boiled.

The piece can be performed by any number of players and singers, and can be experienced by any number of active listeners.

Each participant should be issued with a base sheet, as well as a copy of the relevant fragments sheet. Participants should cut out fragments of their choosing from the appropriate sheet and affix them to their base sheet (see diagram). This page can then be used as a top-down "map" of the Piper Gallery space; performers and listeners alike can use it as a guide for playing, singing, moving around the gallery, and listening. Each fragment sheet gives an explanation of how to read the notation within.

This composition is best realised as an installation. Players and singers should make their scores ahead of schedule and begin performing this piece before anyone has entered the Piper Gallery. Set up a space outside the gallery for participants to create their own listening scores—providing assistance if required—and then invite them into the Piper space to experience the piece.

The piece should begin before the first active listeners enter, and finish after the last have left. I recommend a minimum duration of 25 minutes.

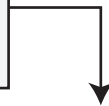


COPPER HOUSE MUSIC – BASE SHEET

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Jonathan Packham
Oxford, Summer 2019

The blank space below represents the Piper Gallery. Fill the void with fragments of your choosing from the appropriate score pages (performer, singer, listener). Fragments can be placed anywhere and in any orientation. This is your score for the performance.

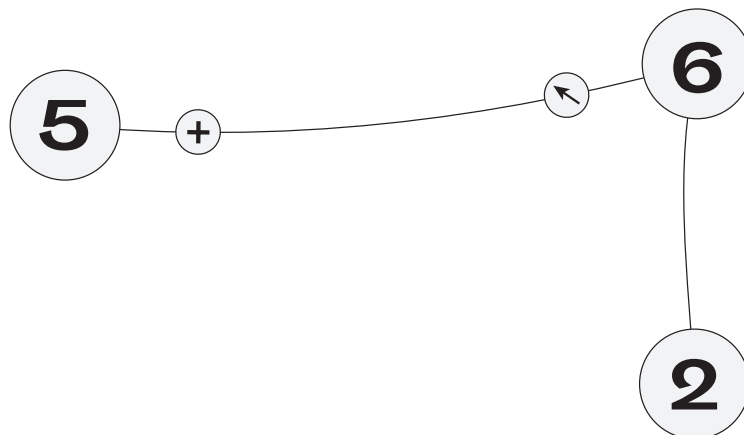
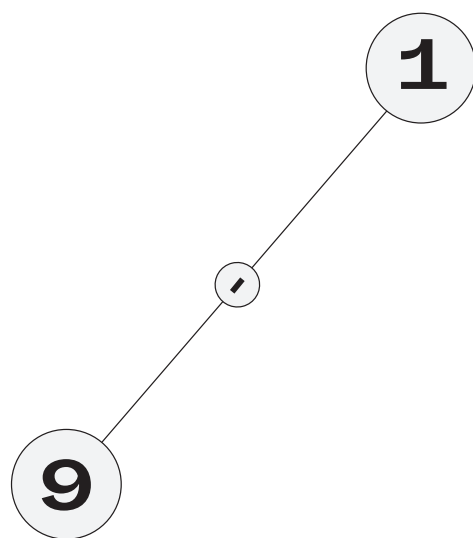
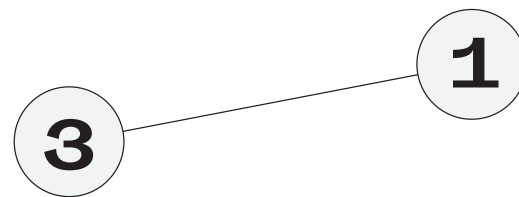
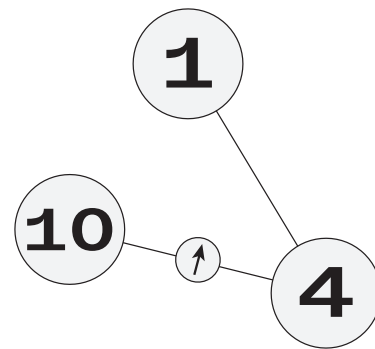
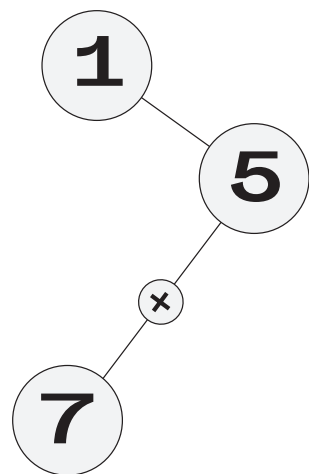
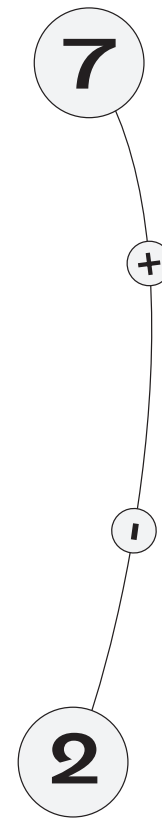
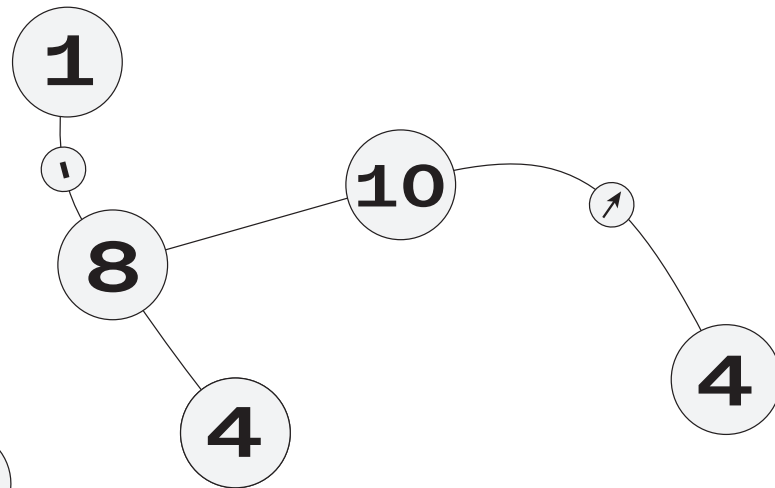
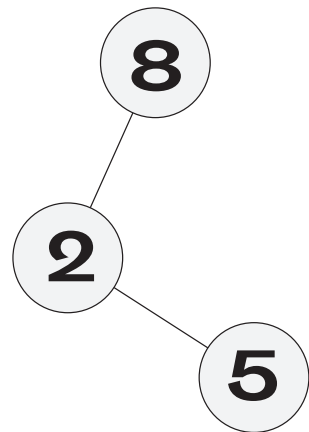
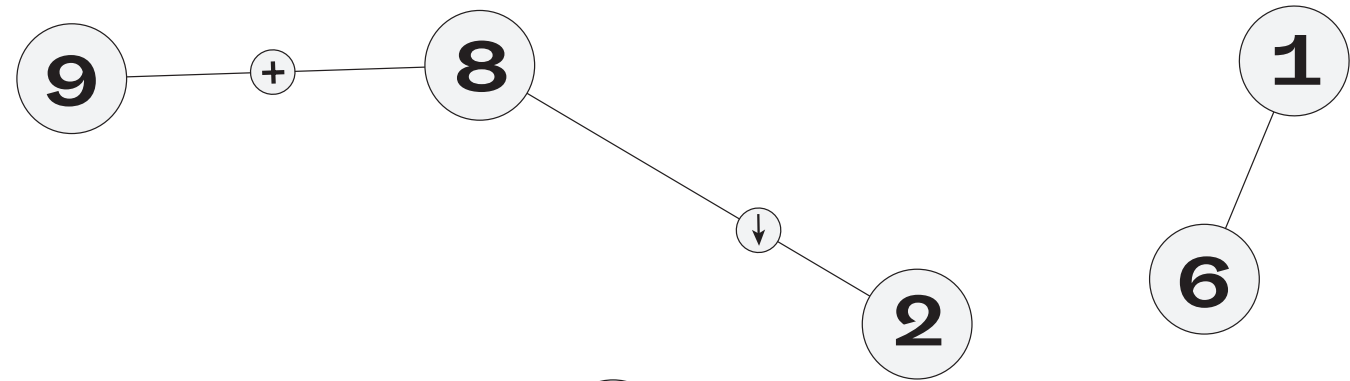


FRAGMENTS FOR PLAYERS – CONCERT PITCH

for any number of Players, Singers or Active Listeners

Jonathan Packham
Oxford, Summer 2019

Numbers in circles refer to the pitches in the bottom right. Play long, sustained tones based on the numbers in the fragments you choose. Move around the performance space based on the lines between circles. Plus and minus symbols indicate subtle changes (e.g. in pitch, timbre, intensity); arrows in circles mark an increased directionality of soundmaking. Dynamics mostly soft, but may ebb and flow.



Give a number between one and ten to each pitch. Pitches may be transposed up or down one or two octaves as desired. Arrows on accidentals refer to a tiny deviation up or down from the given pitch (less than a quarter tone).

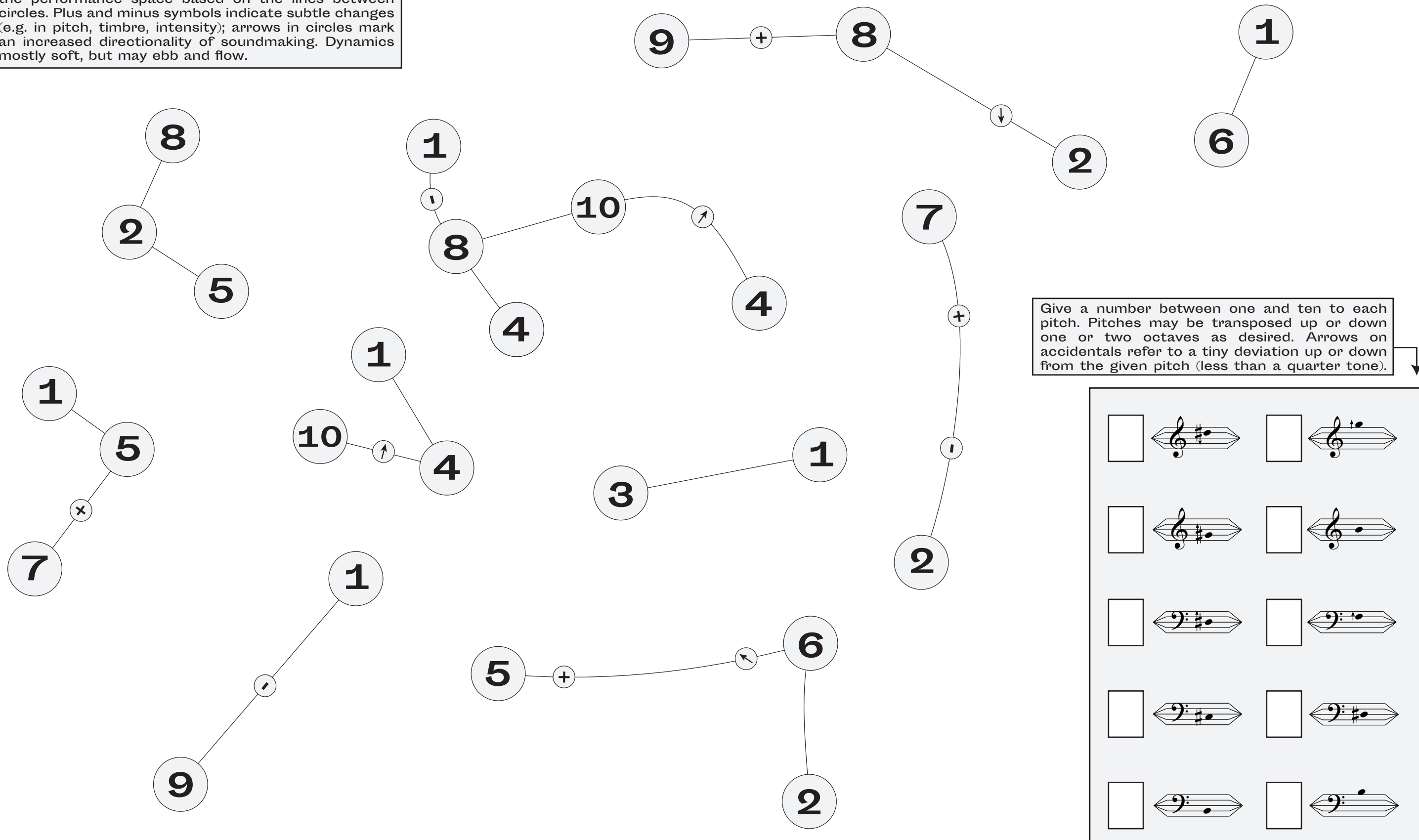
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FRAGMENTS FOR PLAYERS – INSTRUMENTS IN B-FLAT

for any number of Players, Singers or Active Listeners

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Oxford, Summer 2019

Numbers in circles refer to the pitches in the bottom right. Play long, sustained tones based on the numbers in the fragments you choose. Move around the performance space based on the lines between circles. Plus and minus symbols indicate subtle changes (e.g. in pitch, timbre, intensity); arrows in circles mark an increased directionality of soundmaking. Dynamics mostly soft, but may ebb and flow.

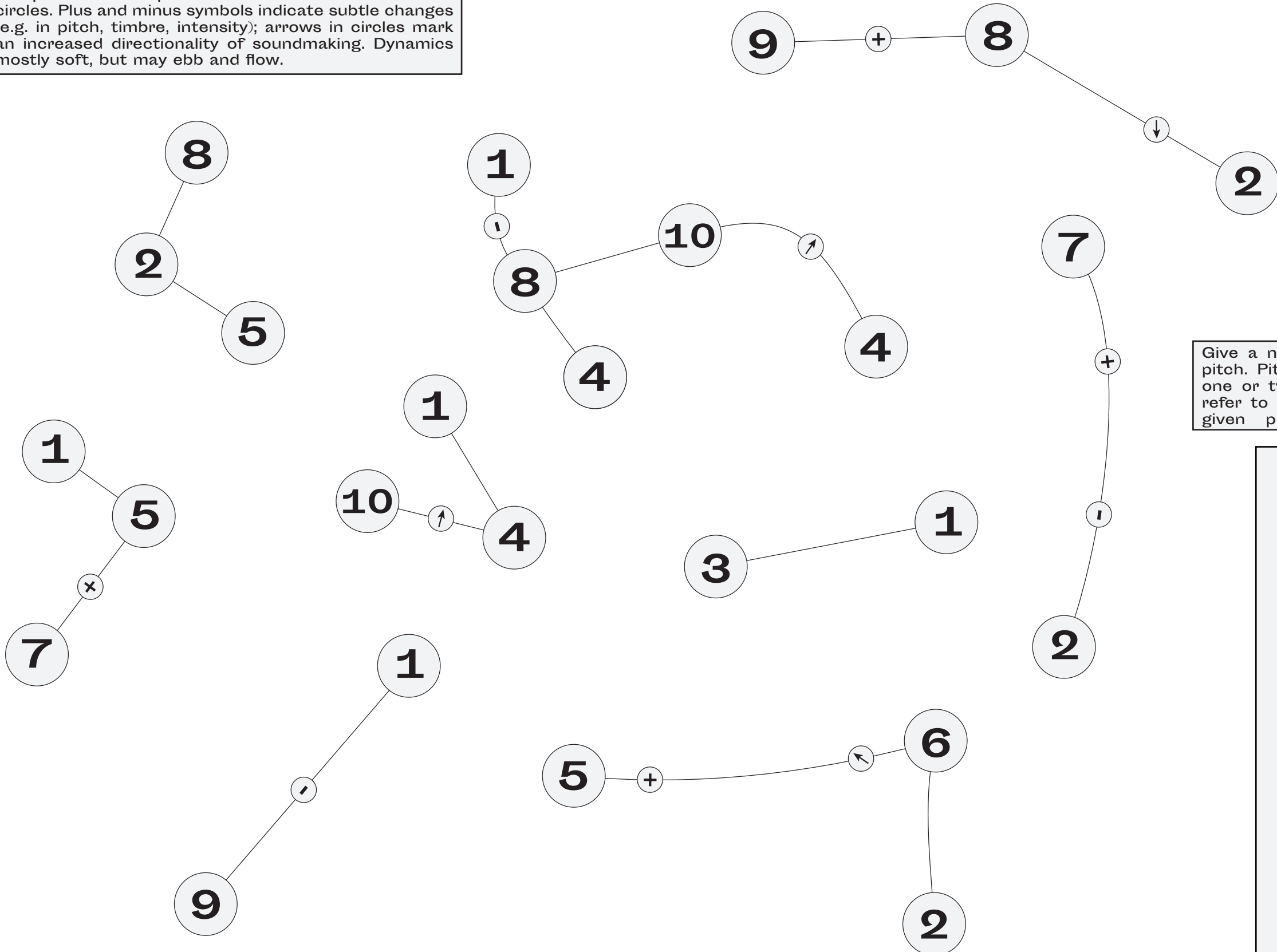


FRAGMENTS FOR PLAYERS – INSTRUMENTS IN E-FLAT

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Jonathan Packham
Oxford, Summer 2019

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Give a number between one and ten to each pitch. Pitches may be transposed up or down one or two octaves as desired. Small arrows refer to a tiny deviation up or down from the given pitch (less than a quarter tone).

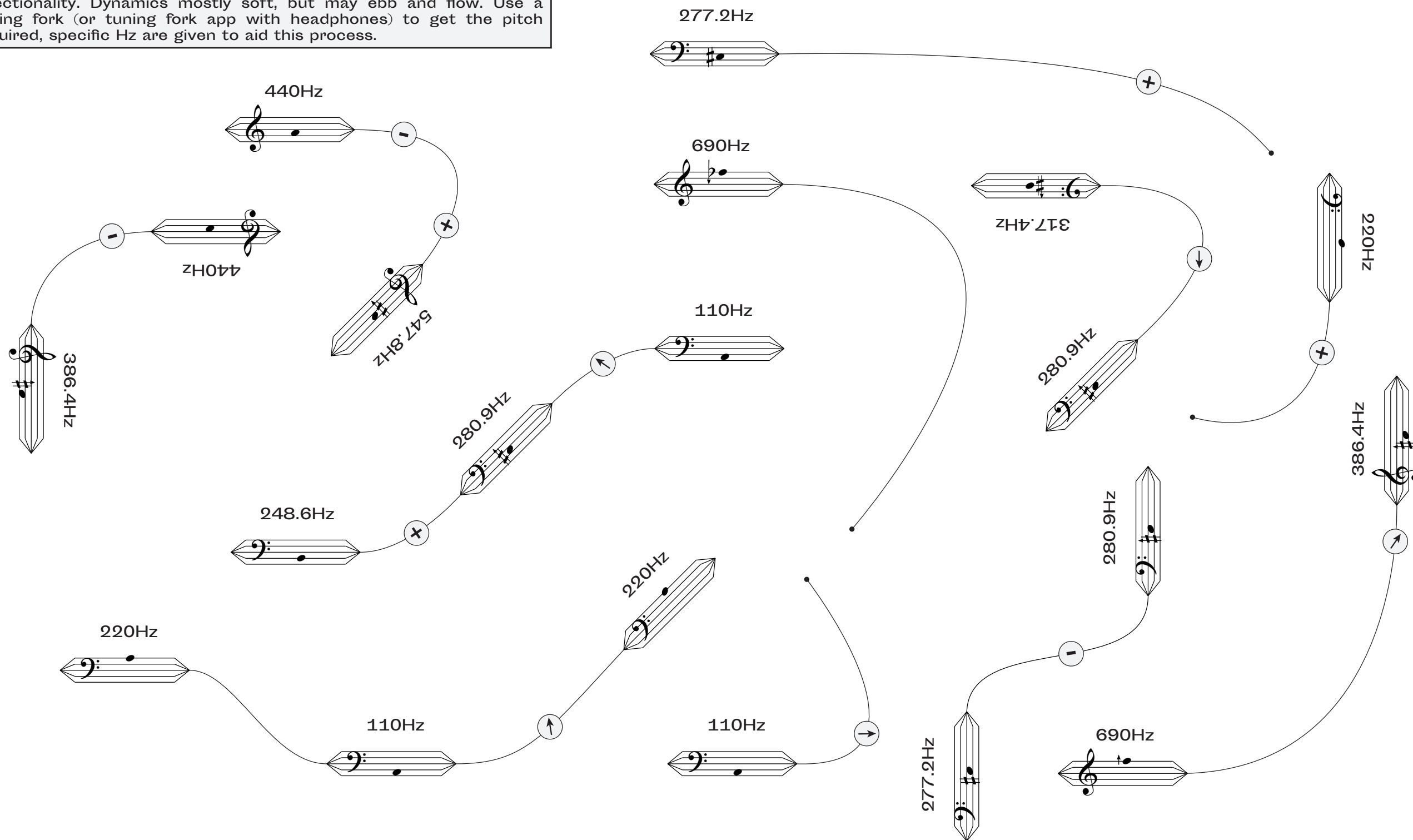
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FRAGMENTS FOR SINGERS

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Add any vowel phoneme to the pitch given; sing each one long and sustained. Move around the performance space based on the lines between pitches. Plus and minus symbols indicate subtle changes (e.g. in phoneme, pitch, timbre, intensity), arrows mark an increased directionality. Dynamics mostly soft, but may ebb and flow. Use a tuning fork (or tuning fork app with headphones) to get the pitch required, specific Hz are given to aid this process.

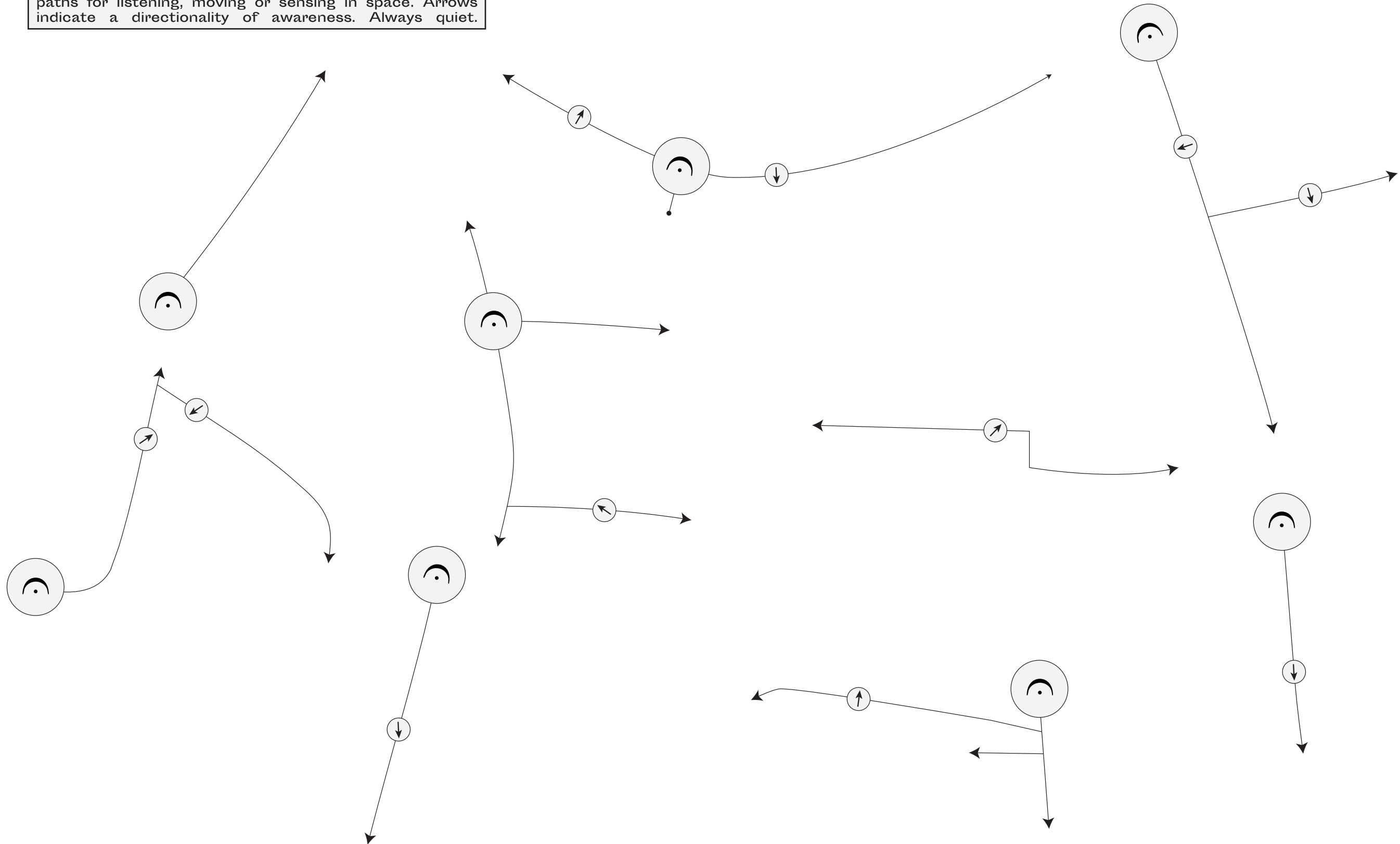


FRAGMENTS FOR LISTENERS

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Choice of fragments is free. Use these figures freely: as paths for listening, moving or sensing in space. Arrows indicate a directionality of awareness. Always quiet.



EXAMPLES OF PERFORMER SCORES

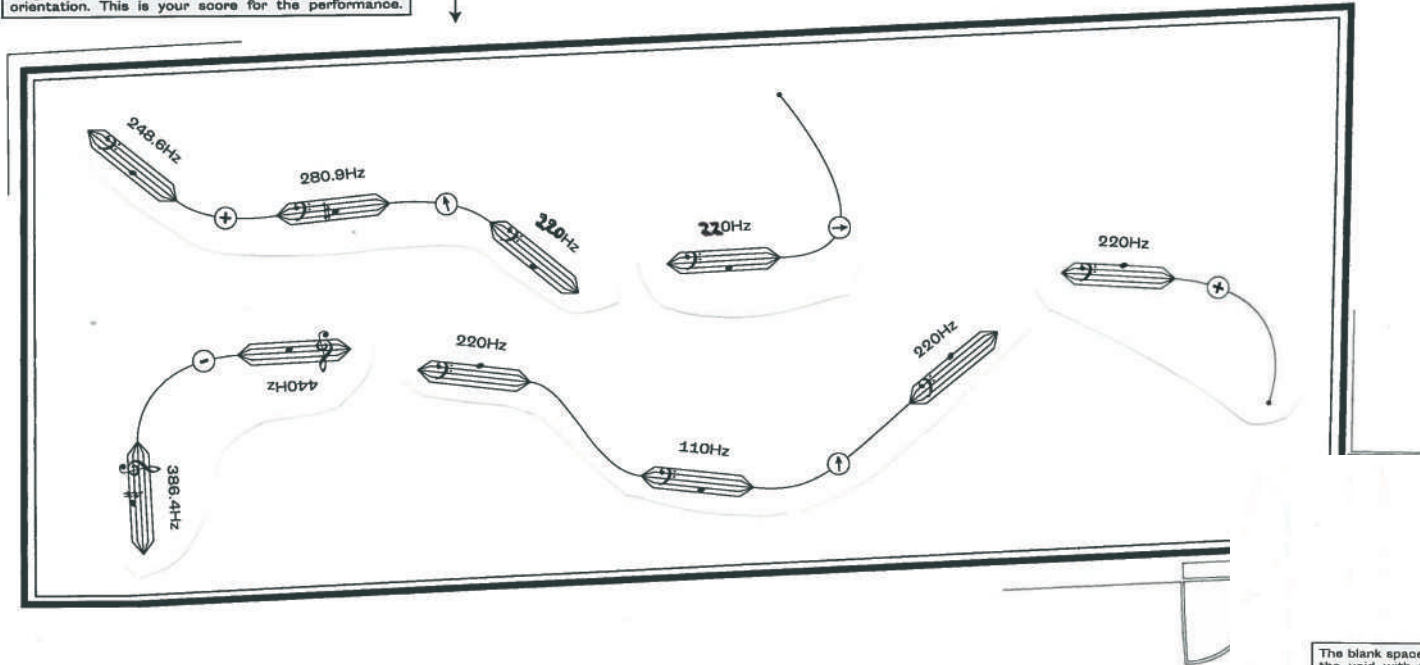
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MODERN ART OXFORD – PIPER GALLERY

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Oxford, Summer 2019

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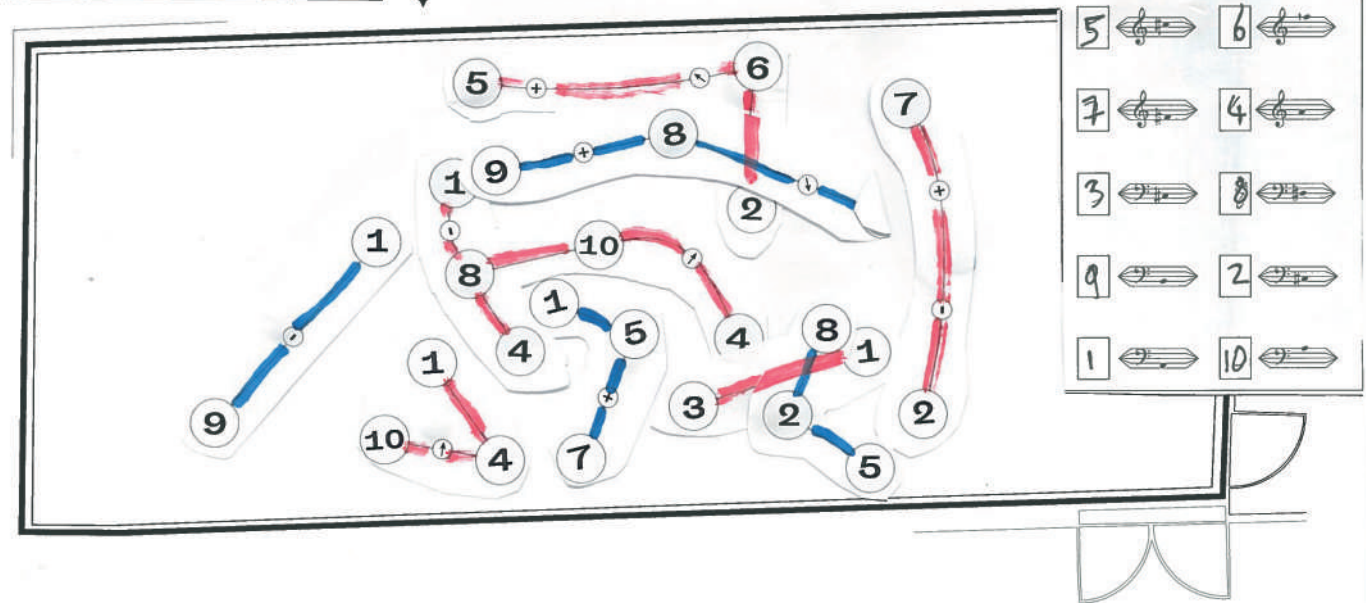


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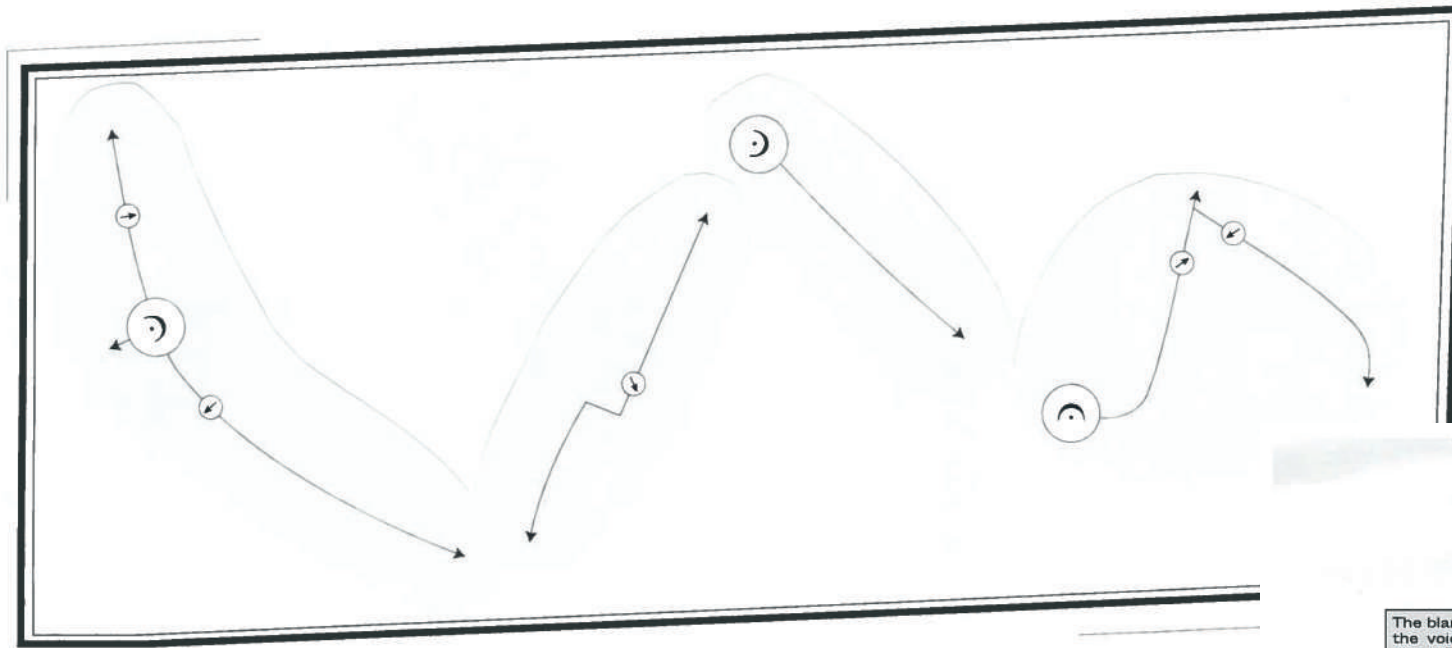
EXAMPLES OF LISTENING SCORES

COPPER HOUSE MUSIC

for the Piper Gallery, Modern Art Oxford

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Oxford, Summer 2019

The blank space below is a top-down view of the Piper Gallery. Fill the void with fragments of your choosing, blu-tacking them in place. Fragments can be placed anywhere and in any orientation. Move around the Piper Gallery following the lines you see: use this page as a "map" for your listening experience.



KEY TO SYMBOLS:

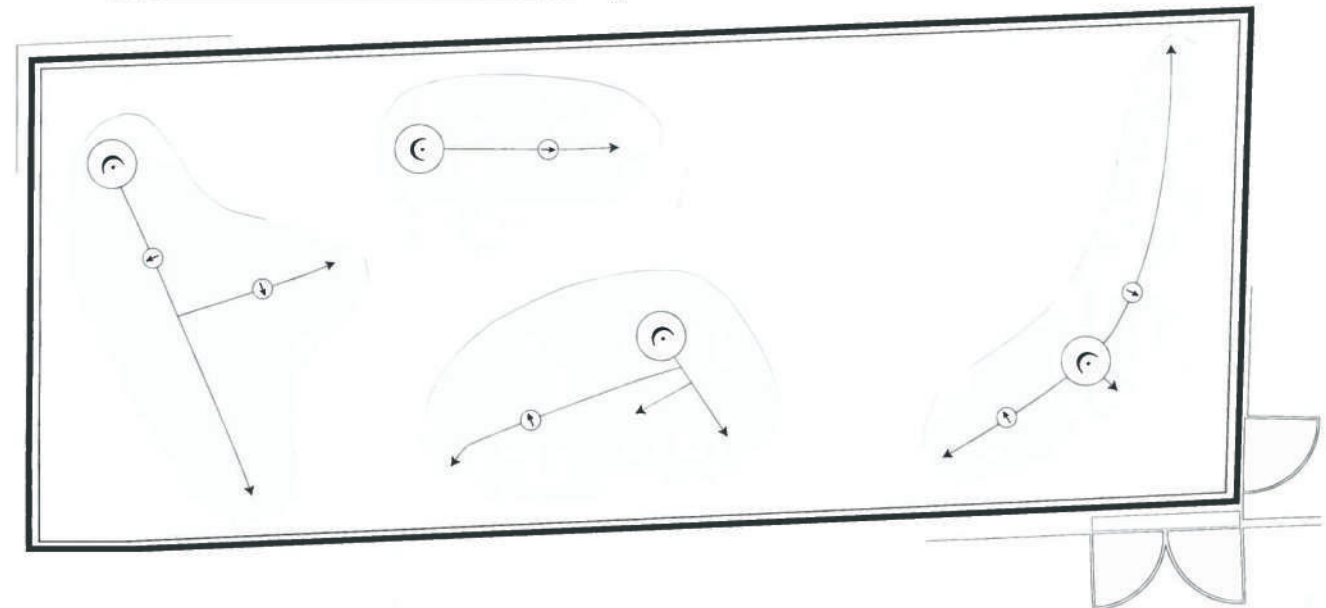
- ☾ = PAUSE IN THE SPACE. LOOK AROUND. LISTEN.
- ☾ → = LOOK IN THE DIRECTION OF THE ARROW. LISTEN.

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PHOTOGRAPHS – AUDIENCE MAKING LISTENING SCORES



PHOTOGRAPHS – SCORE ACTIVATION/PERFORMANCE

