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P/S.  
cc  
(RS)

**ERP**

**terry riley (\*1935)**

**in c (1964)**

**REMEMBER!**

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**score/part**

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## PERFORMANCE DIRECTIONS

All performers play from the same score/part. Any number of any kind of instruments can play; in general the more players, the better it goes. Several keyboard instruments should be used as well as tuned percussion instruments like marimbas, vibraphones and xylophones. Vocalist(s) can use any vowel or consonant sound they like.

There are 53 repeating figures, played in sequence.

They are to be played consecutively with each performer determining the number of times he repeats each figure before going on to the next.

The 1/8 note pulse is traditionally played by a beautiful girl on the top two octaves of a grand piano or a mallet instrument. She must play loud and keep strict tempo for the entire ensemble to follow. It is also possible to use improvised percussion in strict rhythm (drum set, cymbals, bells etc.), if it is carefully done and doesn't overpower the ensemble. If needed or desired, the pulse may be traded off between players. The pulse is started before the ensemble enters and is maintained throughout the duration of the work.

The tempo should be determined by how fast the ensemble can execute the smallest unity (1/16 notes).

All performers must strictly adhere to the tempo of the pulse.

After the pulse has begun to sound, each performer determines for himself when to enter on the first figure. A strong unison feeling should be established for 5 or 10 minutes before different alignments of the patterns are attempted. Although performers are free to move from pattern to pattern at their own rate, it is important to note that steady and continuous repetition will stabilize each part so that it can be related to by other performers, and they, in turn, can establish a meaningful relationship to them.

Above all, performers must not wander ahead or lag behind the nucleus of the ensemble in order to avoid being separated from the context; an absolute tempo must be maintained.

During the course of the composition, the ensemble should attempt to regroup occasionally in a strong unison pattern. Individual patterns, when started on different parts of the measure, may play against themselves canonically with an 1/8 note separation generally being the smallest effective point of imitation.

As a general rule the performers should remain within a compass of 4 or 5 figures of each other, occasionally trying to merge together in unison. This means that although each performer is essentially free to repeat a figure as many times as he wishes, he must ultimately abide by the pace taken on by the majority in the ensemble.

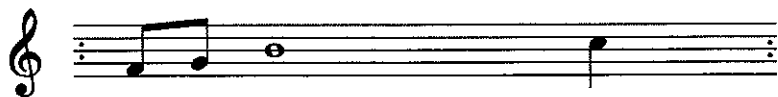
The ensemble should sit as close together as is comfortably possible, all performers radiating outward from the instrument playing the pulse which should be in the center.

Instruments which cannot naturally play so loud such as strings, flutes, harpsichord etc. can be amplified. Although keyboard and string instruments can and should play more or less continuously, it will be necessary for winds and voices to pause for breathing and for resting the lips. Playing and resting should always be done with consideration of the overall pattern. Enter and exit inconspicuously.

All parts should be played at the written pitch. It is generally possible to transpose up an octave. Transposing down an octave should be discouraged unless several performers are doing so, and even then they should be extremely careful in choosing alignments and try to avoid the tendency to stick out.

Since performances often last over an hour, each figure can easily be repeated for one minute or longer. Don't be in a hurry to move from figure to figure. Stay on your part and keep repeating it, listening for how it is relating to what the rest of the ensemble is playing. If it sounds like everyone is playing in the same alignment of a figure, you may shift yours to create an opposing alignment.

¶ Say that most of the ensemble is playing figure 12, like this:



You may choose to align like this:



or this:



and so on.

In this way you have not 53 figures but literally thousands, and it is part of the creative task of the ensemble to explore the different combinations.

¶ Play at a good loud volume but avoid letting your part get isolated from the others.

¶ In order to play continuously without fatigue, a figure can be repeated in groups of 4 or 5 with a rest included to form an overall pattern consisting of x number of repetitions plus a rest. The duration of the rest may be equal to the duration of the figure being repeated as illustrated below:

Fig. 11



This makes the part more stable and symmetrical, and allows it to groove better with the rest of the ensemble, especially if everyone else is stabilized in a pattern formation. However any number of repetitions and any duration of rest is permitted.

¶ If a performer comes to a figure he cannot play he may omit it.

¶ The ensemble should learn all figures in unison before attempting any combinations. It is essential that everyone plays the figures correctly.

¶ Changes should not be dramatic. The sequence should very gradually unfold. There are no specified durations; average performances tend to last 45 to 90 minutes. A ritual performance could conceivably last 53 weeks with the last pattern ending on the first week of the New Year. When each performer reaches figure 53, he should stay on that figure until the entire ensemble has arrived and a unison is achieved. The players can then gradually drop out, the pulse continuing a few moments after the rest of the ensemble has finished.

TERRY PULLEY

# In C

1



2



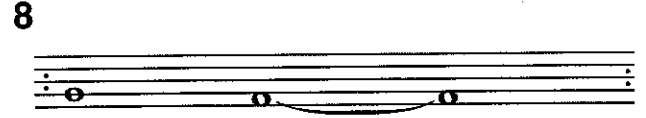
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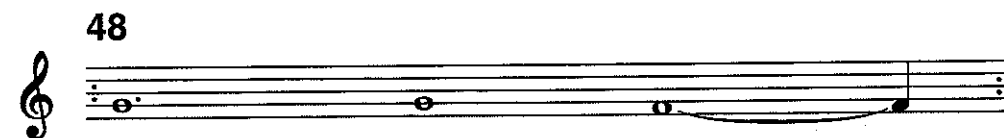
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# n C

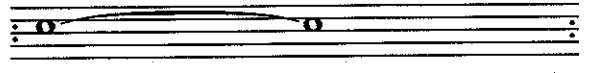
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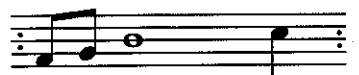
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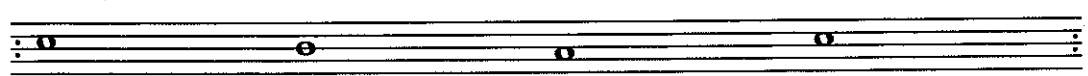
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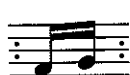
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51



52



53





Terry Riley Portrait by Betty Freeman

**C**alifornia composer Terry Riley launched what is now known as the minimalist movement with his revolutionary classic *In C* in 1964. This seminal work provided a new concept in musical form based on interlocking repetitive patterns. It's impact was to change the course of 20th century music, and it's influence has been heard in the works of prominent composers such as Steve Reich, Philip Glass and John Adams, and in the music of rock groups such as The Who, The Soft Machine, Tangerine Dream, Curved Air and many others. Terry's hypnotic, multi-layered, polymetric, brightly orchestrated Eastern flavored improvisations and compositions set the stage for the prevailing interest in a new tonality.

In 1970, Terry became a disciple of the revered North Indian raga vocalist Pandit Pran Nath, and made the first of his numerous trips to India to study with the master. He appeared frequently in concert with the legendary singer as tampura, tabla and vocal accompanist over the next 26 years until Pran Nath's passing in 1996.

While teaching at Mills College in Oakland in the 1970s he met David Harrington, founder and leader of the Kronos Quartet. That began the long association that has produced 13 string quartets, a quintet, *Crows Rosary*, and a concerto for string quartet, *The Sands*, which was the Salzburg Festival's first-ever new music commission. It also yielded the 2003 composition *Sun Rings*, the multi-media piece for choir, visuals and space sounds, commissioned by NASA. Most recently he completed *The Cusp of Magic* for string quartet and pipa. Both Time and Newsweek selected *Cadenza on the Night Plain* as one of the ten best classical albums of the year. The epic five-quartet cycle *Salome Dances for Peace* was selected as the number one classical album of the year by USA Today, and was nominated for a Grammy.

Riley's innovative first orchestral piece, *Jade Palace*, was commissioned by Carnegie Hall for the 1990-1991 centennial celebration. It was premiered there by Leonard Slatkin and the Saint Louis Symphony. *June Buddhas*, for chorus and orchestra, based on Jack Kerouac's *Mexico City Blues*, was commissioned by the Koussevitsky foundation in 1991.

Some of the performers and ensembles who have commissioned and performed his works include: the Rova saxophone quartet, the Arte saxophone quartet, Array Music, Zeitgeist, the Steven Scott bowed piano ensemble, the California E.A.R. Unit, guitarist David Tanenbaum, the Assad brothers cello conjunto, the Abel Steinberg-Winant trio, pianist Werner Bartschi and the Amati quartet.

From 1989 to 1993 he formed and led the ensemble Khayal to perform works written for them. He subsequently formed the All-Stars and the Vigil Band. He has regularly performed solo piano concerts of

saxophonist George Brooks, Gyan Riley, and especially with virtuoso Italian bassist, Stefano Scodanibbio. In 1992, he formed the small theater company The Travelling-Avantt-Gaard to perform the chamber opera *The Saint Adolf Ring*. This opera is based on the divinely mad drawings, poetry, writings and mathematical calculations of Adolf Wölfli, an early 20th century Swiss artist. Wölfli suffered from schizophrenia and created his entire output over a 35-year span while confined in a mental institution.

Terry has worked on a set of 24 pieces for guitar and guitar ensemble called *The Book of Abbeyozzud*, and completed a book of five pieces for piano, *Four Hands*. In 1999 he was commissioned by the Norwich Festival to compose a new work, *What the River Said*, which toured Britain with the UK-based group Sounds Bazaar, featuring the great dhrupad vocalist Amelia Cuni. Then followed a commission from the Kanagawa Foundation in Yokohama to create an evening-length work for solo piano in microtonal tuning. The finished piece, *The Dream*, premiered in Yokohama performed by the composer, and simultaneously in Rome.

The new millennium began with a tour of a new band, Terry Riley and the All-Stars, which included George Brooks on saxophone, Tracy Silverman on violin and six-string viola, Gyan Riley on guitar, and Stefano Scodanibbio on string bass. The final concert launched the first *New Sounds Live* concert of the 21st Century at Merkin Hall in New York City. *Banana Humberto 2000*, a piano concerto, was written for and performed many times by the composer with the Paul Drescher Ensemble. Legendary artist Bruce Connor commissioned a new solo cello piece to be performed by former Kronos Quartet cellist Jean Jeanrenaud. Music for a new staging of Michael McClure's play *Josephine the Mouse Singer* was written for a run in February 2001 at San Francisco's SoMart theater.

In 2004 Terry and Michael released their first collaborative album, *I Like Your Eyes Liberty*. In May of 2000, Terry made his first tour of Russia with solo piano concerts at the Sergei Kuryokhin International Festival in Saint Petersburg and at the Moscow Conservatory and the Dom, a privately run contemporary music club. The review of these concerts in Izvestia proclaimed Terry Riley to be "the greatest composer-pianist since Prokofiev."

Terry has scored 3 feature films and has made music for numerous short films including those of Bruce Conner.

In 2003 his plans for the new Time Lag Accumulator were realized and constructed for the Festival of Lille. This nine room mirrored structure with multi time delays was modeled on the original Time Lag Accumulator assembled in 1968 for the Magic Theatre Show at the Nelson-Atkins Gallery in Kansas City. The new Time Lag Accumulator will reside at The Museum of Contemporary Art in Lyon, France. Riley was listed in the London Sunday Times as "one of the 1000 makers of the 20th century."

Terry kneeling with an old Ford belonging to Tommy Bartch, Terry's 97-year-old neighbor

