

Symphony #1

for audience

“On the Nature of Music”

Walker Williams

This is a participatory musical composition. The only things needed to perform it are printed copies of the parts and a willing audience. Each part should be printed on a single sheet of paper, both sides. If this cannot be managed, it should be printed on two pages stapled or otherwise attached to each other to prevent confusion. The standard (non-solo) parts should be printed in equal number, enough to provide every audience member with a part, and distributed fairly randomly throughout the audience. Having a stack of collated parts and providing them alongside the programs for the event is likely the best way to accomplish this. One copy of each solo part should also be printed and given to the four soloists. These will be specifically chosen individuals who can be instructed verbally to ensure their understanding and can be relied upon to perform their role as instructed. A verbal introduction before the beginning of the piece will likely help to ensure that the performers are prepared, but should not be absolutely necessary. The parts are written as lists of instructions which, when followed in order, create the piece (this is in fact quite similar to standard music notation). Each performer starts at the beginning, reads the first instruction, follows it (waiting for a specific cue if indicated), and then after completing the instruction moves to the next one. In the case of instructions beginning with the word *if*, performers should immediately follow the instruction and then move to the next instruction, even if they did not perform the action. The reflection questions are provided for personal use, and to help in understanding the piece. A time for discussion may be provided after the piece, but is not necessary.

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Audience 1:

Symphony #1, for audience
"On the Nature of Music"

This is a participatory musical composition. The parts are written as lists of instructions which, when followed in order, create the piece. Simply follow each instruction, and then move to the next. If an instruction starts with an 'if' statement that does not apply to you, skip the rest of that instruction and move on.

I. Music is all about communicating an idea; often, sounds are used to this end.

- If you were born in February, stand up now.
- **If you are sitting:** and a friend near you just stood up, stand up.
- **If you are standing:** invite someone near you who you don't know to stand up.
- **If you are standing:** Find someone standing far away from you, wave to them, and shout something encouraging.
- **If you are sitting:** and someone very near you starts shouting, stand up.
- **If you are sitting:** and no one near you is standing, stand up.
- **If you are standing:** say the name of your favorite colour a few times. Wait for a few moments, as you may receive a high five.
- **If you are sitting:** and someone says the name of a colour you're currently wearing, stand up and give them a high five.
- **If you are still sitting:** and no one nearby said a colour you're wearing, you win! Exclaim your excitement at winning and stand up.
- **If you are standing:** and someone near you just won, congratulate them.
- Chat with your neighbors until someone near you sits, then sit and make ocean wave noises like "cshhhhhh". Continue to make the noise as you proceed to movement II.

II. All good music has a sense of unity or 'aboutness' that ties the piece together.

- Once everyone around you is making wave noises, instruct your neighbors "we're at the beach, make a noise you'd hear at the beach", then follow the instruction yourself.
- Continue making your noise until you receive further instructions. Each time you do, relay those instructions to your neighbors, and then follow them yourself. You will be instructed when to proceed to movement III.

III. *Just because something is good, doesn't mean it's not boring.*

- When you hear someone humming a note, hum that same note with them.
- Once everyone is humming, change to a different octave if you want.
- Slowly open from a hum into an 'Oh' and then to an 'Ah' vowel, over about 5 seconds.
- Hold your note. Other people will add new notes. Listen to the chord for a moment.
- When you think it's time to change the chord, stop singing, and start humming a note that someone else is singing.
- Once everyone has changed to humming, slowly open from a hum into any vowel you want, over about 5 seconds.
- Change to a new note that no one around you is singing
- Hold your note, and listen to the chord for a moment.
- When you think it's time to change the chord, match pitch with someone near you.
- Continue matching pitch until everyone meets at the same note. (Or until it becomes obvious that's never going to happen)
- Begin to jeer and boo loudly, then start hissing angrily. Continue hissing until someone stands and begins speaking, then stop hissing and proceed to movement IV.

IV. *It's important to consider your audience and anticipate their reactions.*

- When the first soloist stands up, wait to hear what they do, then imitate them.
 - When the soloists sit, start stomping your foot with the first syllable of your word
 - If you like one of the other parts better, switch to it now.
 - Change to any words you like, but continue speaking with the same rhythm.
 - After a few repetitions, stop speaking, and just stomp/clap.
 - Add one clap to your rhythm.
 - In some complementary rhythm, repeat the word 'susurrus'.
 - Get quieter gradually until you are no longer stomping or clapping; continue whispering 'susurrus'.
 - When you hear clapping, fade out your whisper, and clap in the same rhythm, gradually getting faster and faster.
 - When you're clapping really fast, stand up, keep getting faster, and start cheering loudly.
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Reflection/discussion questions:

Who just performed this piece? Who was in the audience? Is it possible to be a performer and an audience member at the same time? If so, does it change how you perform/perceive the music? Is it possible to be a performing audience member or a listening performer during other pieces of music? What do your answers to these questions reveal about your understanding of music?

Audience 2:

Symphony #1, for audience
"On the Nature of Music"

This is a participatory musical composition. The parts are written as lists of instructions which, when followed in order, create the piece. Simply follow each instruction, and then move to the next. If an instruction starts with an 'if' statement that does not apply to you, skip the rest of that instruction and move on.

I. Music is all about communicating an idea; often, sounds are used to this end.

- If you were born in February, stand up now.
- **If you are sitting:** and a friend near you just stood up, stand up.
- **If you are standing:** invite someone near you who you don't know to stand up.
- **If you are standing:** Find someone standing far away from you, wave to them, and shout something encouraging.
- **If you are sitting:** and someone very near you starts shouting, stand up.
- **If you are sitting:** and no one near you is standing, stand up.
- **If you are standing:** say the name of your favorite colour a few times. Wait for a few moments, as you may receive a high five.
- **If you are sitting:** and someone says the name of a colour you're currently wearing, stand up and give them a high five.
- **If you are still sitting:** and no one nearby said a colour you're wearing, you win! Exclaim your excitement at winning and stand up.
- **If you are standing:** and someone near you just won, congratulate them.
- Chat with your neighbors until someone near you sits, then sit and make ocean wave noises like "cshhhhhh". Continue to make the noise as you proceed to movement II.

II. All good music has a sense of unity or 'aboutness' that ties the piece together

- Continue making your noise until you receive verbal instructions (instruction #1). Relay the instruction to your neighbors, and then follow it yourself.
- Once everyone you can hear is following instruction #1, wait a moment, then instruct your neighbors "we're downtown at rush hour, make a noise you'd hear there", then follow the instruction yourself. (This is instruction #2)
- Continue making your noise until you receive further instructions. Each time you do, relay those instructions to your neighbors, and then follow them yourself. You will be instructed when to proceed to movement III.

III. *Just because something is good, doesn't mean it's not boring.*

- When you hear someone humming a note, hum that same note with them.
- Once everyone is humming, change to a different octave if you want.
- Slowly open from a hum into an 'Oh' and then to an 'Ah' vowel, over about 5 seconds.
- Hold your note. Other people will add new notes. Listen to the chord for a moment.
- When you think it's time to change the chord, stop singing, and start humming a note that someone else is singing.
- Once everyone has changed to humming, slowly open from a hum into any vowel you want, over about 5 seconds.
- Change to a new note that no one around you is singing
- Hold your note, and listen to the chord for a moment.
- When you think it's time to change the chord, match pitch with someone near you.
- Continue matching pitch until everyone meets at the same note. (Or until it becomes obvious that's never going to happen)
- Slide up or down to the farthest note you can while fading out
- If anyone near you is jeering or booing, feel free to join them, then change to hissing angrily. Continue hissing until someone stands and begins speaking, then stop hissing and proceed to movement IV.

IV. *It's important to consider your audience and anticipate their reactions.*

- When the second soloist stands up, wait to hear what they do, then imitate them.
 - When the soloists sit, start clapping with the first syllable of your word
 - If you like one of the other parts better, switch to it now.
 - Change to any words you like, but continue speaking with the same rhythm.
 - After a few repetitions, stop speaking, and just stomp/clap.
 - Add one clap to your rhythm.
 - In some complementary rhythm, repeat the word 'susurrus'.
 - Get quieter gradually until you are no longer stomping or clapping; continue whispering 'susurrus'.
 - When you hear clapping, fade out your whisper, and clap in the same rhythm, gradually getting faster and faster.
 - When you're clapping really fast, stand up, keep getting faster, and start cheering loudly.
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Reflection/discussion questions:

When exactly did the piece start? When did the music begin? Did one occur before the other? Before the music started, what was happening that made it 'not music'? What do your answers to these questions reveal about your understanding of what music is or is not?

Audience 3:

Symphony #1, for audience
"On the Nature of Music"

This is a participatory musical composition. The parts are written as lists of instructions which, when followed in order, create the piece. Simply follow each instruction, and then move to the next. If an instruction starts with an 'if' statement that does not apply to you, skip the rest of that instruction and move on.

I. Music is all about communicating an idea; often, sounds are used to this end.

- If you were born in February, stand up now.
- **If you are sitting:** and a friend near you just stood up, stand up.
- **If you are standing:** invite someone near you who you don't know to stand up.
- **If you are standing:** Find someone standing far away from you, wave to them, and shout something encouraging.
- **If you are sitting:** and someone very near you starts shouting, stand up.
- **If you are sitting:** and no one near you is standing, stand up.
- **If you are standing:** say the name of your favorite colour a few times. Wait for a few moments, as you may receive a high five.
- **If you are sitting:** and someone says the name of a colour you're currently wearing, stand up and give them a high five.
- **If you are still sitting:** and no one nearby said a colour you're wearing, you win! Exclaim your excitement at winning and stand up.
- **If you are standing:** and someone near you just won, congratulate them.
- Chat with your neighbors until someone near you sits, then sit and make ocean wave noises like "cshhhhhh". Continue to make the noise as you proceed to movement II.

II. All good music has a sense of unity or 'aboutness' that ties the piece together

- Continue making your noise until you receive verbal instructions (instruction #1). Relay the instruction to your neighbors, and then follow it yourself.
- Continue making your noise until you receive instruction #2. Relay the instruction to your neighbors, and then follow it yourself.
- Once everyone you can hear is following instruction #2, wait a moment, then instruct your neighbors "we're at a bird sanctuary, make a noise you'd hear there", then follow the instruction yourself. (This is instruction #3)
- Continue making your noise until you receive further instructions. Each time you do, relay those instructions to your neighbors, and then follow them yourself. You will be instructed when to proceed to movement III.

III. *Just because something is good, doesn't mean it's not boring.*

- When you hear someone humming a note, hum that same note with them.
- Once everyone is humming, change to a different octave if you want.
- Slowly open from a hum into an 'Oh' and then to an 'Ah' vowel, over about 5 seconds.
- Change to a harmony note that makes a pleasant chord
- Hold your note, and listen to the chord for a moment.
- When you think it's time to change the chord, stop singing, and start humming a note that someone else is singing.
- Once everyone has changed to humming, slowly open from a hum into any vowel you want, over about 5 seconds.
- Hold your note. Other people will add new notes. Listen to the chord for a moment.
- When you think it's time to change the chord, match pitch with someone near you.
- Continue matching pitch until everyone meets at the same note. (Or until it becomes obvious that's never going to happen)
- Slide up or down to the farthest note you can while fading out
- If anyone near you is jeering or booing, feel free to join them, then change to hissing angrily. Continue hissing until someone stands and begins speaking, then stop hissing and proceed to movement IV.

IV. *It's important to consider your audience and anticipate their reactions.*

- When the third soloist stands up, wait to hear what they do, then imitate them.
 - When the soloists sit, start stomping your foot with the first syllable of your word
 - If you like one of the other parts better, switch to it now.
 - Change to any words you like, but continue speaking with the same rhythm.
 - After a few repetitions, stop speaking, and just stomp/clap.
 - Add one clap to your rhythm.
 - In some complementary rhythm, repeat the word 'susurrus'.
 - Get quieter gradually until you are no longer stomping or clapping; continue whispering 'susurrus'.
 - When you hear clapping, fade out your whisper, and clap in the same rhythm, gradually getting faster and faster.
 - When you're clapping really fast, stand up, keep getting faster, and start cheering loudly.
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Reflection/discussion questions:

When exactly did the piece end? When did the music end? Did one end before the other? What criteria determine how you answer these questions? What do your answers to these questions reveal about your understanding of what music is or is not?

Audience 4:

Symphony #1, for audience
"On the Nature of Music"

This is a participatory musical composition. The parts are written as lists of instructions which, when followed in order, create the piece. Simply follow each instruction, and then move to the next. If an instruction starts with an 'if' statement that does not apply to you, skip the rest of that instruction and move on.

I. Music is all about communicating an idea; often, sounds are used to this end.

- If you were born in February, stand up now.
- **If you are sitting:** and a friend near you just stood up, stand up.
- **If you are standing:** invite someone near you who you don't know to stand up.
- **If you are standing:** Find someone standing far away from you, wave to them, and shout something encouraging.
- **If you are sitting:** and someone very near you starts shouting, stand up.
- **If you are sitting:** and no one near you is standing, stand up.
- **If you are standing:** say the name of your favorite colour a few times. Wait for a few moments, as you may receive a high five.
- **If you are sitting:** and someone says the name of a colour you're currently wearing, stand up and give them a high five.
- **If you are still sitting:** and no one nearby said a colour you're wearing, you win! Exclaim your excitement at winning and stand up.
- **If you are standing:** and someone near you just won, congratulate them.
- Chat with your neighbors until someone near you sits, then sit and make ocean wave noises like "cshhhhhh". Continue to make the noise as you proceed to movement II.

II. All good music has a sense of unity or 'aboutness' that ties the piece together

- Continue making your noise until you receive verbal instructions (instruction #1). Relay the instruction to your neighbors, and then follow it yourself.
- Continue making your noise until you receive instruction #2. Relay the instruction to your neighbors, and then follow it yourself.
- Continue making your noise until you receive instruction #3. Relay the instruction to your neighbors, and then follow it yourself.
- Once everyone you can hear is following instruction #3, wait a moment, then instruct your neighbors "we're in an alien spaceship, make a noise you'd hear there", then follow the instruction yourself. (This is instruction #4)
- Continue making your noise until you receive further instructions. Each time you do, relay those instructions to your neighbors, and then follow them yourself. You will be instructed when to proceed to movement III.

III. *Just because something is good, doesn't mean it's not boring.*

- When you hear someone humming a note, hum that same note with them.
- Once everyone is humming, change to a different octave if you want.
- Slowly open from a hum into an 'Oh' and then to an 'Ah' vowel, over about 5 seconds.
- When someone near you changes their note, change to their new note with them.
- Hold your note, and listen to the chord for a moment.
- When you think it's time to change the chord, stop singing, and start humming a note that someone else is singing.
- Once everyone has changed to humming, slowly open from a hum into any vowel you want, over about 5 seconds.
- Change to a new note that no one around you is singing
- Hold your note, and listen to the chord for a moment.
- When you think it's time to change the chord, match pitch with someone near you.
- Continue matching pitch until everyone meets at the same note. (Or until it becomes obvious that's never going to happen)
- Slide up or down to the farthest note you can while fading out
- If anyone near you is jeering or booing, feel free to join them, then change to hissing angrily. Continue hissing until someone stands and begins speaking, then stop hissing and proceed to movement IV.

IV. *It's important to consider your audience and anticipate their reactions.*

- When the fourth soloist stands up, wait to hear what they do, then imitate them.
- When the soloists sit, start clapping with each syllable of your word
- If you like one of the other parts better, switch to it now.
- Change to any words you like, but continue speaking with the same rhythm.
- After a few repetitions, stop speaking, and just .stomp/clap.
- Add one clap to your rhythm.
- In some complementary rhythm, repeat the word 'susurrus'.
- Get quieter gradually until you are no longer stomping or clapping; continue whispering 'susurrus'.
- When you hear clapping, fade out your whisper, and clap in the same rhythm, gradually getting faster and faster.
- When you're clapping really fast, stand up, keep getting faster, and start cheering loudly.

Reflection/discussion questions:

The composer states in the first movement that 'music is about communicating an idea'; do you agree? What idea might the composer have been communicating in this piece? What information do you use to answer that question? Do the titles of the piece or of its movements provide clues? How would you go about interpreting the composer's intent in other pieces of music?

Solo Audience 1:

Symphony #1, for audience
"On the Nature of Music"

This is a participatory musical composition. The parts are written as lists of instructions which, when followed in order, create the piece. Simply follow each instruction, and then move to the next. If an instruction starts with an 'if' statement that does not apply to you, skip the rest of that instruction and move on.

I. Music is all about communicating an idea; often, sounds are used to this end.

- If you were born in February, stand up now.
- **If you are sitting:** and a friend near you just stood up, stand up.
- **If you are standing:** invite someone near you who you don't know to stand up.
- **If you are standing:** Find someone standing far away from you, wave to them, and shout something encouraging.
- **If you are sitting:** and someone very near you starts shouting, stand up.
- **If you are sitting:** and no one near you is standing, stand up.
- **If you are standing:** say the name of your favorite colour a few times. Wait for a few moments, as you may receive a high five.
- **If you are sitting:** and someone says the name of a colour you're currently wearing, stand up and give them a high five.
- **If you are still sitting:** and no one nearby said a colour you're wearing, you win! Exclaim your excitement at winning and stand up.
- **If you are standing:** and someone near you just won, congratulate them.
- Sit and make ocean wave noises like "cshhhhhh" as you proceed to movement II.

II. All good music has a sense of unity or 'aboutness' that ties the piece together.

- Once everyone around you is making wave noises, instruct your neighbors "we're at the beach, make a noise you'd hear at the beach", then follow the instruction yourself.
- Continue making your noise until you receive further instructions. Each time you do, relay those instructions to your neighbors, and then follow them yourself. You will be instructed when to proceed to movement III.

III. *Just because something is good, doesn't mean it's not boring.*

- When you hear someone humming a note, hum that same note with them.
- Once everyone is humming, change to a different octave if you want.
- Slowly open from a hum into an 'Oh' and then to an 'Ah' vowel, over about 5 seconds.
- Hold your note. Other people will add new notes. Listen to the chord for a moment.
- When you think it's time to change the chord, stop singing, and start humming a note that someone else is singing.
- Once everyone has changed to humming, slowly open from a hum into any vowel you want, over about 5 seconds.
- Change to a new note that no one around you is singing
- Hold your note, and listen to the chord for a moment.
- When you think it's time to change the chord, match pitch with someone near you.
- Continue matching pitch until everyone meets at the same note. (Or until it becomes obvious that's never going to happen)
- Begin to jeer and boo loudly, then start hissing angrily. Continue hissing until someone stands and begins speaking, then stop hissing and proceed to movement IV.

IV. *It's important to consider your audience and anticipate their reactions.*

- Stand up, pick a word and say it in a simple, steady, repeating rhythm.
 - After all four soloists have gotten their groups started, sit down and start stomping your foot with the first syllable of your word.
 - If you like one of the other parts better, switch to it now.
 - Change to any words you like, but continue speaking with the same rhythm.
 - After a few repetitions, stop speaking, and just stomp/clap.
 - Add one clap to your rhythm.
 - In some complementary rhythm, repeat the word 'susurrus'.
 - Get quieter gradually until you are no longer stomping or clapping; continue whispering 'susurrus'.
 - When you hear clapping, fade out your whisper, and clap in the same rhythm, gradually getting faster and faster.
 - When you're clapping really fast, stand up, keep getting faster, and start cheering loudly.
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Reflection/discussion questions:

Who just performed this piece? Who was in the audience? Is it possible to be a performer and an audience member at the same time? If so, does it change how you perform/perceive the music? Is it possible to be a performing audience member or a listening performer during other pieces of music? What do your answers to these questions reveal about your understanding of music?

Solo Audience 2:

Symphony #1, for audience
"On the Nature of Music"

This is a participatory musical composition. The parts are written as lists of instructions which, when followed in order, create the piece. Simply follow each instruction, and then move to the next. If an instruction starts with an 'if' statement that does not apply to you, skip the rest of that instruction and move on.

I. Music is all about communicating an idea; often, sounds are used to this end.

- If you were born in February, stand up now.
- **If you are sitting:** and a friend near you just stood up, stand up.
- **If you are standing:** invite someone near you who you don't know to stand up.
- **If you are standing:** Find someone standing far away from you, wave to them, and shout something encouraging.
- **If you are sitting:** and someone very near you starts shouting, stand up.
- **If you are sitting:** and no one near you is standing, stand up.
- **If you are standing:** say the name of your favorite colour a few times. Wait for a few moments, as you may receive a high five.
- **If you are sitting:** and someone says the name of a colour you're currently wearing, stand up and give them a high five.
- **If you are still sitting:** and no one nearby said a colour you're wearing, you win! Exclaim your excitement at winning and stand up.
- **If you are standing:** and someone near you just won, congratulate them.
- Sit and make ocean wave noises like "cshhhhhh" as you proceed to movement II.

II. All good music has a sense of unity or 'aboutness' that ties the piece together

- Continue making your noise until you receive verbal instructions (instruction #1). Relay the instruction to your neighbors, and then follow it yourself.
- Once everyone you can hear is following instruction #1, wait a moment, then instruct your neighbors "we're downtown at rush hour, make a noise you'd hear there", then follow the instruction yourself. (This is instruction #2)
- Continue making your noise until you receive further instructions. Each time you do, relay those instructions to your neighbors, and then follow them yourself. You will be instructed when to proceed to movement III.

III. *Just because something is good, doesn't mean it's not boring.*

- Begin humming a note medium-loudly, sustain without changing pitch.
- Once everyone is humming, change to a different octave if you want.
- Slowly open from a hum into an 'Oh' and then to an 'Ah' vowel, over about 5 seconds.
- Hold your note. Other people will add new notes. Listen to the chord for a moment.
- When you think it's time to change the chord, stop singing, and start humming a note that someone else is singing.
- Once everyone has changed to humming, slowly open from a hum into any vowel you want, over about 5 seconds.
- Change to a new note that no one around you is singing
- Hold your note, and listen to the chord for a moment.
- When you think it's time to change the chord, match pitch with someone near you.
- Continue matching pitch until everyone meets at the same note. (Or until it becomes obvious that's never going to happen)
- Slide up or down to the farthest note you can while fading out
- If anyone near you is jeering or booing, feel free to join them, then change to hissing angrily. Continue hissing until someone stands and begins speaking, then stop hissing and proceed to movement IV.

IV. *It's important to consider your audience and anticipate their reactions.*

- Wait for the first soloist to get their group started, then stand up, pick a different word and say it in a complementary rhythm.
- After all four soloists have gotten their groups started, sit down, and start clapping with the first syllable of your word.
- If you like one of the other parts better, switch to it now.
- Change to any words you like, but continue speaking with the same rhythm.
- After a few repetitions, stop speaking, and just stomp/clap.
- Add one clap to your rhythm.
- In some complementary rhythm, repeat the word 'susurrus'.
- Get quieter gradually until you are no longer stomping or clapping; continue whispering 'susurrus'.
- When you hear clapping, fade out your whisper, and clap in the same rhythm, gradually getting faster and faster.
- When you're clapping really fast, stand up, keep getting faster, and start cheering loudly.

Reflection/discussion questions:

When exactly did the piece start? When did the music begin? Did one occur before the other? Before the music started, what was happening that made it 'not music'? What do your answers to these questions reveal about your understanding of what music is or is not?

Solo Audience 3:

Symphony #1, for audience
"On the Nature of Music"

This is a participatory musical composition. The parts are written as lists of instructions which, when followed in order, create the piece. Simply follow each instruction, and then move to the next. If an instruction starts with an 'if' statement that does not apply to you, skip the rest of that instruction and move on.

I. Music is all about communicating an idea; often, sounds are used to this end.

- If you were born in February, stand up now.
- **If you are sitting:** and a friend near you just stood up, stand up.
- **If you are standing:** invite someone near you who you don't know to stand up.
- **If you are standing:** Find someone standing far away from you, wave to them, and shout something encouraging.
- **If you are sitting:** and someone very near you starts shouting, stand up.
- **If you are sitting:** and no one near you is standing, stand up.
- **If you are standing:** say the name of your favorite colour a few times. Wait for a few moments, as you may receive a high five.
- **If you are sitting:** and someone says the name of a colour you're currently wearing, stand up and give them a high five.
- **If you are still sitting:** and no one nearby said a colour you're wearing, you win! Exclaim your excitement at winning and stand up.
- **If you are standing:** and someone near you just won, congratulate them.
- Sit and make ocean wave noises like "cshhhhhh" as you proceed to movement II.

II. All good music has a sense of unity or 'aboutness' that ties the piece together

- Continue making your noise until you receive verbal instructions (instruction #1). Relay the instruction to your neighbors, and then follow it yourself.
- Continue making your noise until you receive instruction #2. Relay the instruction to your neighbors, and then follow it yourself.
- Once everyone you can hear is following instruction #2, wait a moment, then instruct your neighbors "we're at a bird sanctuary, make a noise you'd hear there", then follow the instruction yourself. (This is instruction #3)
- Continue making your noise until you receive further instructions. Each time you do, relay those instructions to your neighbors, and then follow them yourself. You will be instructed when to proceed to movement III.

III. *Just because something is good, doesn't mean it's not boring.*

- When you hear someone humming a note, hum that same note with them.
- Once everyone is humming, change to a different octave if you want.
- Slowly open from a hum into an 'Oh' and then to an 'Ah' vowel, over about 5 seconds.
- Change to a harmony note that makes a pleasant chord
- Hold your note, and listen to the chord for a moment.
- When you think it's time to change the chord, stop singing, and start humming a note that someone else is singing.
- Once everyone has changed to humming, slowly open from a hum into any vowel you want, over about 5 seconds.
- Hold your note. Other people will add new notes. Listen to the chord for a moment.
- When you think it's time to change the chord, match pitch with someone near you.
- Continue matching pitch until everyone meets at the same note. (Or until it becomes obvious that's never going to happen)
- Slide up or down to the farthest note you can while fading out
- If anyone near you is jeering or booing, feel free to join them, then change to hissing angrily. Continue hissing until someone stands and begins speaking, then stop hissing and proceed to movement IV.

IV. *It's important to consider your audience and anticipate their reactions.*

- Wait for the first two soloists to get their groups started, then stand up, pick a different word and say it in a complementary rhythm.
 - After all four soloists have gotten their groups started, sit down, and start stomping your foot with the first syllable of your word.
 - If you like one of the other parts better, switch to it now.
 - Change to any words you like, but continue speaking with the same rhythm.
 - After a few repetitions, stop speaking, and just stomp/clap.
 - Add one clap to your rhythm.
 - In some complementary rhythm, repeat the word 'susurrus'.
 - Get quieter gradually until you are no longer stomping or clapping; continue whispering 'susurrus'.
 - Start clapping slowly and steadily, starting quietly and growing louder.
 - Follow the rest of the audience, gradually getting faster and faster.
 - When you're clapping really fast, stand up, keep getting faster, and start cheering loudly.
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Reflection/discussion questions:

When exactly did the piece end? When did the music end? Did one end before the other? What criteria determine how you answer these questions? What do your answers to these questions reveal about your understanding of what music is or is not?

Solo Audience 4:

Symphony #1, for audience
"On the Nature of Music"

This is a participatory musical composition. The parts are written as lists of instructions which, when followed in order, create the piece. Simply follow each instruction, and then move to the next. If an instruction starts with an 'if' statement that does not apply to you, skip the rest of that instruction and move on.

I. Music is all about communicating an idea; often, sounds are used to this end.

- If you were born in February, stand up now.
- **If you are sitting:** and a friend near you just stood up, stand up.
- **If you are standing:** invite someone near you who you don't know to stand up.
- **If you are standing:** Find someone standing far away from you, wave to them, and shout something encouraging.
- **If you are sitting:** and someone very near you starts shouting, stand up.
- **If you are sitting:** and no one near you is standing, stand up.
- **If you are standing:** say the name of your favorite colour a few times. Wait for a few moments, as you may receive a high five.
- **If you are sitting:** and someone says the name of a colour you're currently wearing, stand up and give them a high five.
- **If you are still sitting:** and no one nearby said a colour you're wearing, you win! Exclaim your excitement at winning and stand up.
- **If you are standing:** and someone near you just won, congratulate them.
- Sit and make ocean wave noises like "cshhhhhh" as you proceed to movement II.

II. All good music has a sense of unity or 'aboutness' that ties the piece together

- Continue making your noise until you receive verbal instructions (instruction #1). Relay the instruction to your neighbors, and then follow it yourself.
- Continue making your noise until you receive instruction #2. Relay the instruction to your neighbors, and then follow it yourself.
- Continue making your noise until you receive instruction #3. Relay the instruction to your neighbors, and then follow it yourself.
- Once everyone you can hear is following instruction #3, wait a moment, then instruct your neighbors "we're in an alien spaceship, make a noise you'd hear there", then follow the instruction yourself. (This is instruction #4)
- Once everyone you can hear is making spaceship noises, instruct your neighbors "Shhh. Get ready for the third movement, and keep 'shhh'ing". Follow the instruction yourself (keep 'shhh'ing) and proceed to movement III.

III. *Just because something is good, doesn't mean it's not boring.*

- When you hear someone humming a note, hum that same note with them.
- Once everyone is humming, change to a different octave if you want.
- Slowly open from a hum into an 'Oh' and then to an 'Ah' vowel, over about 5 seconds.
- When someone near you changes their note, change to their new note with them.
- Hold your note, and listen to the chord for a moment.
- When you think it's time to change the chord, stop singing, and start humming a note that someone else is singing.
- Once everyone has changed to humming, slowly open from a hum into any vowel you want, over about 5 seconds.
- Change to a new note that no one around you is singing
- Hold your note, and listen to the chord for a moment.
- When you think it's time to change the chord, match pitch with someone near you.
- Continue matching pitch until everyone meets at the same note. (Or until it becomes obvious that's never going to happen)
- Slide up or down to the farthest note you can while fading out
- If anyone near you is jeering or booing, feel free to join them, then change to hissing angrily. Continue hissing until someone stands and begins speaking, then stop hissing and proceed to movement IV.

IV. *It's important to consider your audience and anticipate their reactions.*

- Wait for the first three soloists to get their groups started, then stand up, pick a different word and say it in a complementary rhythm.
 - After you have gotten your group started, all soloists sit down.
 - Start clapping with each syllable of your word.
 - If you like one of the other parts better, switch to it now.
 - Change to any words you like, but continue speaking with the same rhythm.
 - After a few repetitions, stop speaking, and just stomp/clap.
 - Add one clap to your rhythm.
 - In some complementary rhythm, repeat the word 'susurrus'.
 - Get quieter gradually until you are no longer stomping or clapping; continue whispering 'susurrus'.
 - When you hear clapping, fade out your whisper, and clap in the same rhythm, gradually getting faster and faster.
 - When you're clapping really fast, stand up, keep getting faster, and start cheering loudly.
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Reflection/discussion questions:

The composer states in the first movement that 'music is about communicating an idea'; do you agree? What idea might the composer have been communicating in this piece? What information do you use to answer that question?