

Edward Schocker

85 Boxes for Pauline

For Accordion and Sho

2016

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**Written for
Pauline Oliveros**

Duration: 85 seconds

85 Boxes for Pauline Notes:

85 Boxes for Pauline was originally written to be exhibited and performed for Pauline Oliveros' 85th birthday celebration at Institute for the Public Life of Art and Ideas, McGill University, Montreal. It is to be performed with Pauline's just intonation accordion and sho (Japanese mouth organ), but any similar instrument combination is acceptable.

The notational system of this piece uses many qualities of the ancient Korean system called Chung-Kan-Po*. This notation is composed of a chart where each rectangle represents one metric unit. These units equal 1 Haeng. Unlike traditional Western notational systems, this notation reads down and to the left.

Whereas Chung-Kan-Po uses ancient Chinese characters for pitch notation, I simply use the letter name of each note of the mode. In the case of 85 Boxes for Pauline, the mode in use is A-B-C#-D-E-F#-G-A. As similar to Javanese gamelan notation, a dot (.) above a tone is played an octave higher, and a dot below the tone is played an octave lower. If the melody reaches beyond the range of your instrument, octave displacement may be used.

Although the tonal center in this composition is written in 'A', the tonal center of the scale can be altered by the players (as some instruments are not able to play this piece in some tonal centers), and should be played in a comfortable range of their instrument. Where at all possible the piece should not be played in Equal Temperament, but in Just Intonation or some other low ratio-based tuning.

Grace Notes are used regularly in the piece and are marked by a slash going through the note name. In this composition, the player is to play a "chord" (the notes together) when there is two or more notes in one box. Also, the note or chord is to be held for multiple units when there is a horizontal line going through subsequent boxes after a note.

Each box is intended to be one second long, but the piece can be played at a tempo that's most comfortable for the players and their instrument combination.

Like ancient music notations, I have not added any dynamic, phrasing, or tempo markings. As many different instruments can play this piece, I leave these decisions up to the creativity of the performers and the limitations of their instruments. It is my hope that the performers will use this opportunity to get to know the piece, as well as to add their own personal touches.

E.S. Tokyo, Japan and Berkeley, California

85 Boxes for Pauline

PLAYER 2				PLAYER 1				
		D				C#	A	B
F#	A	C#				E	E	B
	E	E				F#		C#
	A	F#				G		C#
	E	G				A		B
D		A				B		D
E		B				A		
		A				G		C#
	D	G				D		C#
G	AG					C#		
A		D				D		A
B		C#				E		B
A	A	D				B		A
	E	E				F#		D
		B						