

solutions must be sought which everyone can accept / James Saunders (2018)

## **solutions must be sought which everyone can accept (2018)**

In *solutions must be sought which everyone can accept*, a large group of players continually form new sub-groups until a stable situation has been found. Players decide whether to move to a new sub-group or remain in their current sub-group with the aim of helping achieve consensus. The nature of such a state is negotiated non-verbally by the players as a group based on the implications of individuals' actions. Players may utilise a range of strategies, causing the group to find different forms of balance amongst moments of disruption.

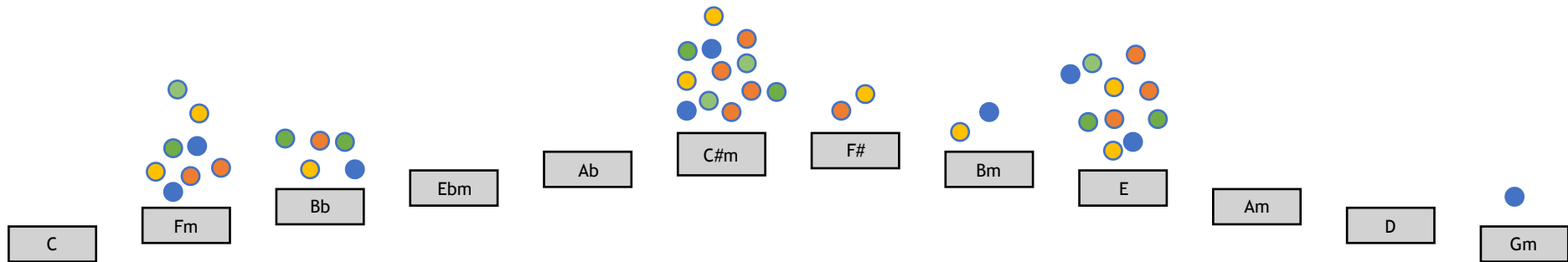
The title comes from a 1945 text by Dutch educator Kees Boeke in which he defines sociocracy as 'a real community-democracy, an organisation of the community by the community itself.' The piece tests how a group of musicians might find a way to organise themselves without explicit leadership.

duration: flexible, but at least 8 minutes  
large ensemble, at least 40 players - any pitched instruments

*solutions must be sought which everyone can accept* was commissioned by Netzwerk Neue Musik through the ad libitum prize. It was first performed by the Jugendblasorchester Musikschule Heidenheim on 1 July 2018 at Lokschuppen, Heidenheim.

## performance setup

There are 12 music stands, each with one of the 12 score pages placed on it. The pages should be at least A3 size and the stands positioned so that players nearer the back of each sub-group can see it. A single line of stands across the front of the stage area is preferred (see below for an example). If other arrangements are necessitated by the space, the movement of players between sub-groups and their affiliation to a sub-group should be clear.



Each score page shows the triad played by the sub-group. The staves include transpositions for most instruments, and players should read the appropriate notated pitches for their instrument. The triads are notated in treble and bass clef, but octave transpositions will be used as indicated in the performance instructions below.

## performance instructions

The aim for the players is to form two or more equally-sized sub-groups, or a single group, and to reach a consensus that such a state has been reached.

The *group* is all the players considered together, and a *sub-group* is a smaller number of players located at a particular stand.

All players begin by individually choosing a stand and walking to be near it so they can see the music and are clearly part of a single sub-group. (The diagram above shows an example of the distribution of players, but any distribution is possible).

## 1. sub-group actions

One player in a sub-group plays a short pitch from the sub-group's triad.

This can be played in either a very high or very low register, relative to the instrument's range.

It may be played at any dynamic level.

The other players in the sub-group (if there are any) then play a short pitch chosen from the sub-group's triad as soon as possible after the first player, so that a brief flurry of pitches emerges.

The pitches played can be any chosen from the triad, but should be in the same high or low register as that chosen by the first player.

The dynamic is also set by the first player, so if the first pitch is loud, all subsequent pitches in that sequence should also be loud, and so on.

After all players in the sub-group have responded to the first player in this way, they wait briefly before initiating another sequence.

Any player in a sub-group may initiate a new sequence.

A new sequence should be initiated when none of the other sub-groups are playing. This may result in some overlap when more than one sub-group chooses to begin a new sequence at the same time however. New sequences may be initiated almost immediately after the previous one finishes, or with a longer gap between sequences.

## 2. movement between sub-groups

Any player can move to a new sub-group at any time.

A player wishing to move sub-group walks to the new sub-group and joins in with their sequences.

Players may only move to a larger sub-group, except if they are already in the largest sub-group.

Players in the largest sub-group may only move either to the smallest sub-group or start a new sub-group at an empty stand.

Sub-group size can be measured instinctively, or by counting.

If two or more sub-groups are of the same size, players may choose which to move to in accordance with the rules above.

### 3. ending

The piece ends when the group is split into two or more equally-sized sub-groups, or forms a single group.

It is up to the group to determine when this state has been reached, but this should be established non-verbally through the activity of realising the piece rather than through prior discussion and planning.

Some players may choose to move sub-groups when other players are satisfied that equal groups have been formed. In this situation, the piece continues until all players have reached consensus.

# C

**C**

**B $\flat$**

**A**

**G**

**F**

**E $\flat$**

**D**

Musical notation showing chords for C, B $\flat$ , A, G, F, E $\flat$ , and D. The notation is presented on a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. Each chord is represented by a set of notes with accidentals. The chords are: C (C4, E4, G4), B $\flat$  (B $\flat$ 3, D4, F4), A (A2, C3, E3), G (G2, B2, D3), F (F2, A2, C3), E $\flat$  (E $\flat$ 2, G2, B $\flat$ 2), and D (D2, F2, A2).

# Fm

**C**

***Bb***

**A**

**G**

**F**

***Eb***

**D**

Musical notation for the Fm chord progression, showing the sequence of chords: C, Bb, A, G, F, Eb, D. The notation is presented in two staves (treble and bass clef) across seven measures. Each measure contains a chord symbol above the staff and its corresponding chord structure (represented by circles and stems) below the staff. The chords are: C (C4, E4, G4), Bb (Bb3, D4, F4), A (A2, C3, E3), G (G2, B2, D3), F (F2, A2, C3), Eb (Eb2, G2, Bb2), and D (D2, F2, A2).

# Bb

**C**

**Bb**

**A**

**G**

**F**

**Eb**

**D**

A musical score for a two-staff system (treble and bass clefs) showing the chord voicings for the sequence C, Bb, A, G, F, Eb, and D. The chords are represented by groups of notes with accidentals. The treble staff contains the upper notes of each chord, and the bass staff contains the lower notes. The sequence of chords is: C (C4, E4, G4), Bb (Bb3, D4, F4), A (A2, C3, E3), G (G2, Bb2, D3), F (F2, A2, C3), Eb (Eb2, G2, Bb2), and D (D2, F2, A2).



# Ebm

**C**

**Bb**

**A**

**G**

**F**

**Eb**

**D**

Musical notation for the Eb major triad in C major key. The notation is presented in two staves: a treble clef staff and a bass clef staff. The key signature is one flat (Bb). The triad consists of the notes Eb, G, and Bb. The notes are distributed across the staves as follows:

Staff	Measure 1 (C)	Measure 2 (Bb)	Measure 3 (A)	Measure 4 (G)	Measure 5 (F)	Measure 6 (Eb)	Measure 7 (D)
Treble Clef	Eb, G, Bb	Bb	Bb, G, Eb	Bb, G, Eb	Bb, G, Eb	Bb	Bb, G, Eb
Bass Clef	Eb, G, Bb	Bb	Bb, G, Eb	Bb, G, Eb	Bb, G, Eb	Bb	Bb, G, Eb

# A $\flat$

**C**

**B $\flat$**

**A**

**G**

**F**

**E $\flat$**

**D**

Musical notation showing chords for C, B $\flat$ , A, G, F, E $\flat$ , and D. The notation is presented on two staves: a treble clef staff on top and a bass clef staff on the bottom. Each chord is represented by a set of notes with accidentals (flats) indicating the correct pitch. The chords are arranged in a sequence across seven measures, with vertical bar lines separating them. The notes are written in a simplified style, using circles for notes and stems for accidentals.

# C#m

**C**

**Bb**

**A**

**G**

**F**

**Eb**

**D**

Musical notation showing the chords C, Bb, A, G, F, Eb, and D in both treble and bass clefs. The notation consists of two staves, one for the treble clef and one for the bass clef, with vertical bar lines separating the seven chords. Each chord is represented by a set of notes with accidentals (sharps and flats) indicating the correct pitch.

Chord	Treble Clef Notes	Bass Clef Notes
C	C4, E4, G4	C3, E3, G3
Bb	Bb3, D4, F4	Bb2, D3, F3
A	A3, C4, E4	A2, C3, E3
G	G3, B3, D4	G2, B2, D3
F	F3, A3, C4	F2, A2, C3
Eb	Eb3, G3, Bb3	Eb2, G2, Bb2
D	D3, F3, A3	D2, F2, A2

# F#

**C**

**Bb**

**A**

**G**

**F**

**Eb**

**D**

Musical notation for guitar chords. The notation is presented on two staves: a treble clef staff on top and a bass clef staff on the bottom. The chords are arranged in seven measures, each separated by a double bar line. The chords are: C, Bb, A, G, F, Eb, and D. The notation uses numbers 0-6 to represent fret positions on the strings. The Eb chord includes an 'x' over the 2nd string, indicating a muted string. The G chord has a sharp sign over the 3rd string, indicating a natural note.

# Bm

**C**

**Bb**

**A**

**G**

**F**

**Eb**

**D**

Musical notation showing chords C, Bb, A, G, F, Eb, and D. The notation is presented on a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. Each chord is represented by a set of notes on the staff, with accidentals (sharps and flats) indicating the specific notes. The chords are arranged in a sequence across seven measures.

Chord	Treble Clef Notes	Bass Clef Notes
C	C4, E4, G4	C3, E2, G2
Bb	Bb3, D4, F4	Bb2, D2, F2
A	A3, C4, E4	A2, C2, E2
G	G3, B3, D4	G2, B1, D2
F	F4, A4, C5	F3, A2, C3
Eb	Eb4, G4, Bb4	Eb3, G2, Bb2
D	D4, F4, A4	D3, F2, A2

# E

**C**

**B $\flat$**

**A**

**G**

**F**

**E $\flat$**

**D**

Musical notation showing chords for C, B $\flat$ , A, G, F, E $\flat$ , and D. The notation is presented in two staves: a treble clef staff and a bass clef staff. Each chord is represented by a set of notes with accidentals. The chords are arranged in a sequence across seven measures.

Chord	Treble Clef Notes	Bass Clef Notes
C	F $\sharp$ , C, E	F $\sharp$ , C, E
B $\flat$	B $\sharp$ , D $\sharp$ , F	B $\sharp$ , D $\sharp$ , F
A	C, E, G	C, E, G
G	B $\sharp$ , D, F	B $\sharp$ , D, F
F	A $\sharp$ , C $\sharp$ , E	A $\sharp$ , C $\sharp$ , E
E $\flat$	G $\sharp$ , B $\sharp$ , D	G $\sharp$ , B $\sharp$ , D
D	F $\sharp$ , A, C	F $\sharp$ , A, C

# Am

**C**

***Bb***

**A**

**G**

***F***

***Eb***

**D**

Musical notation showing chords for C, Bb, A, G, F, Eb, and D. The notation is presented on two staves: a treble clef staff and a bass clef staff. Each chord is represented by a vertical line indicating the chord's position, with notes and accidentals shown as small circles on the staff lines. The chords are: C (C4, E4, G4), Bb (Bb3, D4, F4), A (A2, C3, E3), G (G2, B2, D3), F (F2, A2, C3), Eb (Eb2, G2, Bb2), and D (D2, F2, A2).

# D

**C**

**B $\flat$**

**A**

**G**

**F**

**E $\flat$**

**D**

Musical notation showing chords for C, B $\flat$ , A, G, F, E $\flat$ , and D. The notation is presented on two staves: a treble clef staff on top and a bass clef staff on the bottom. Each chord is represented by a set of notes and accidentals. The chords are: C (C4, E4, G4), B $\flat$  (B $\flat$ 3, D4, F4), A (A2, C3, E3), G (G2, B2, D3), F (F2, A2, C3), E $\flat$  (E $\flat$ 2, G2, B $\flat$ 2), and D (D2, F2, A2).



# Gm

**C**

***Bb***

**A**

**G**

***F***

***Eb***

**D**

Musical notation showing the chords C, Bb, A, G, F, Eb, and D in G minor. The notation is presented in two staves: a treble clef staff and a bass clef staff. The chords are represented by their constituent notes: C (C4, E4, G4), Bb (Bb3, D4, F4), A (A2, C3, E3), G (G2, Bb2, D3), F (F2, Ab2, C3), Eb (Eb2, G2, Bb2), and D (D2, F2, Ab2). The notes are arranged in a way that is consistent with the G minor scale.