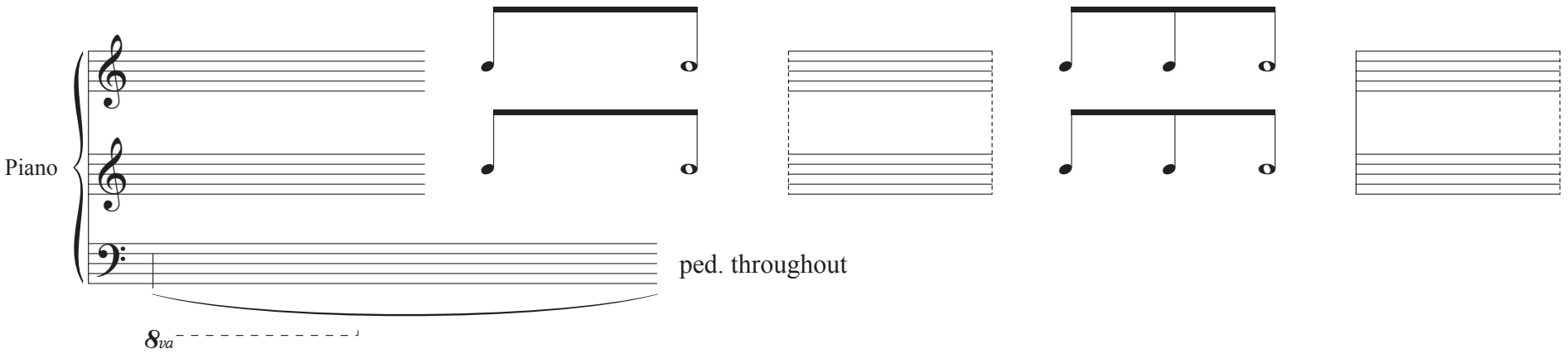
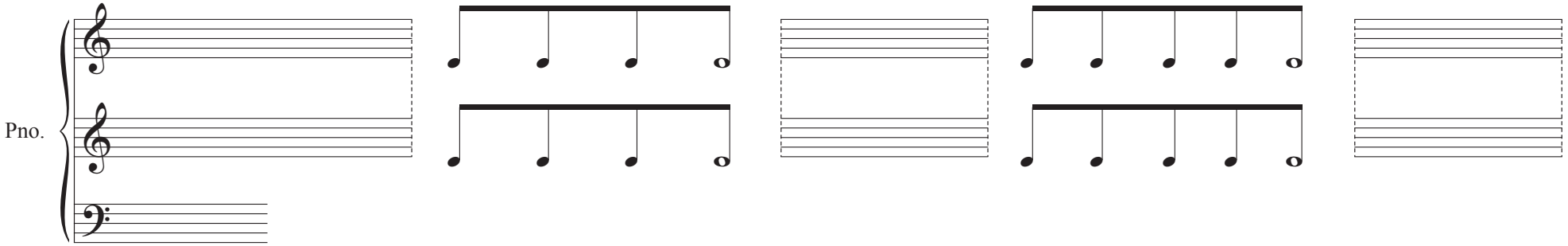
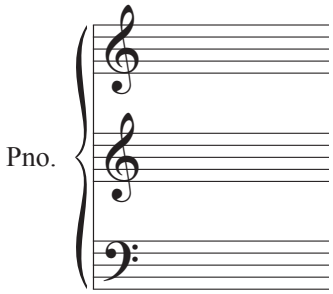
fur ( )

the CONTEMPUS team







now, start taking out one note at a time and listen to the remaining sounds

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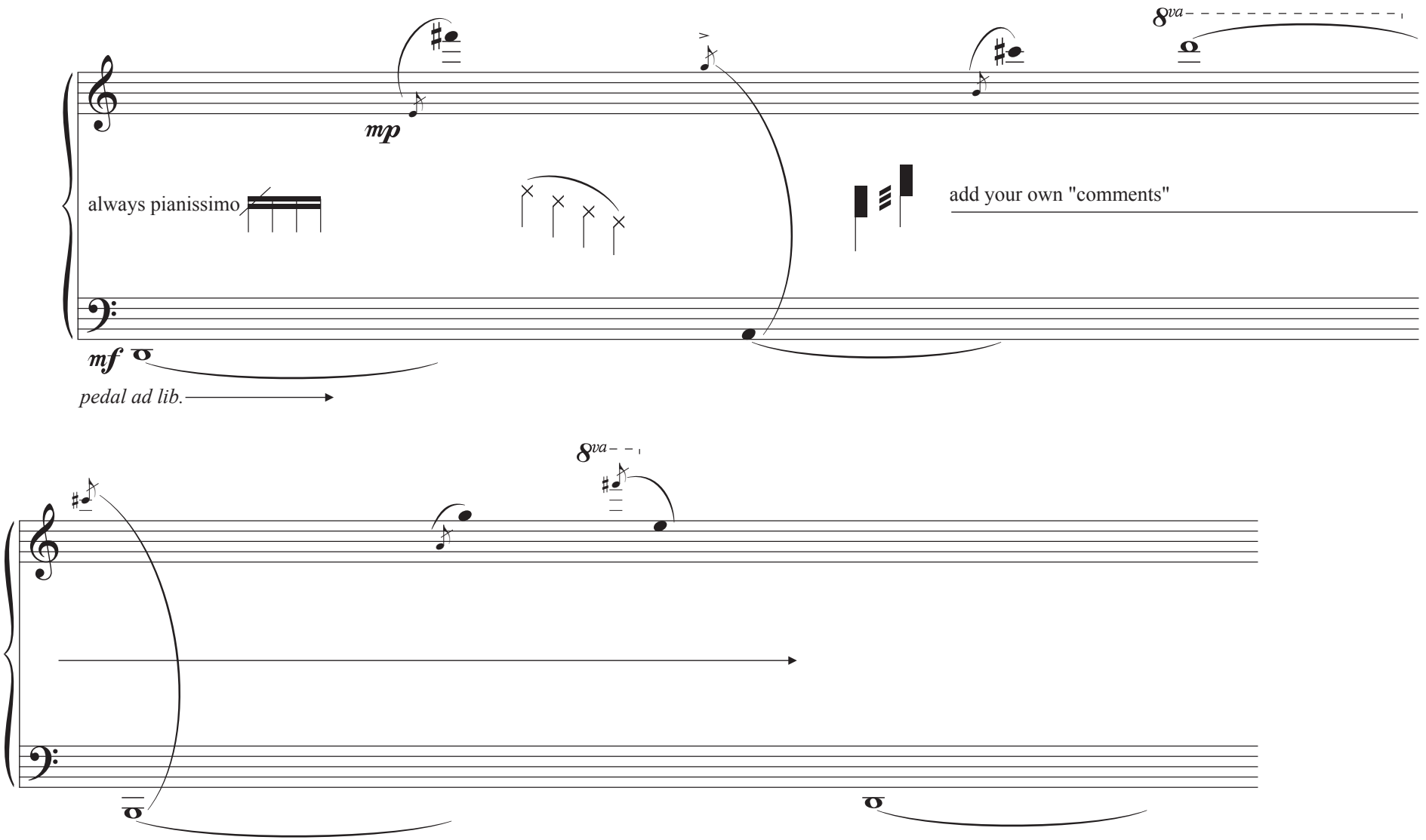
in D

the CONTEMPUS team



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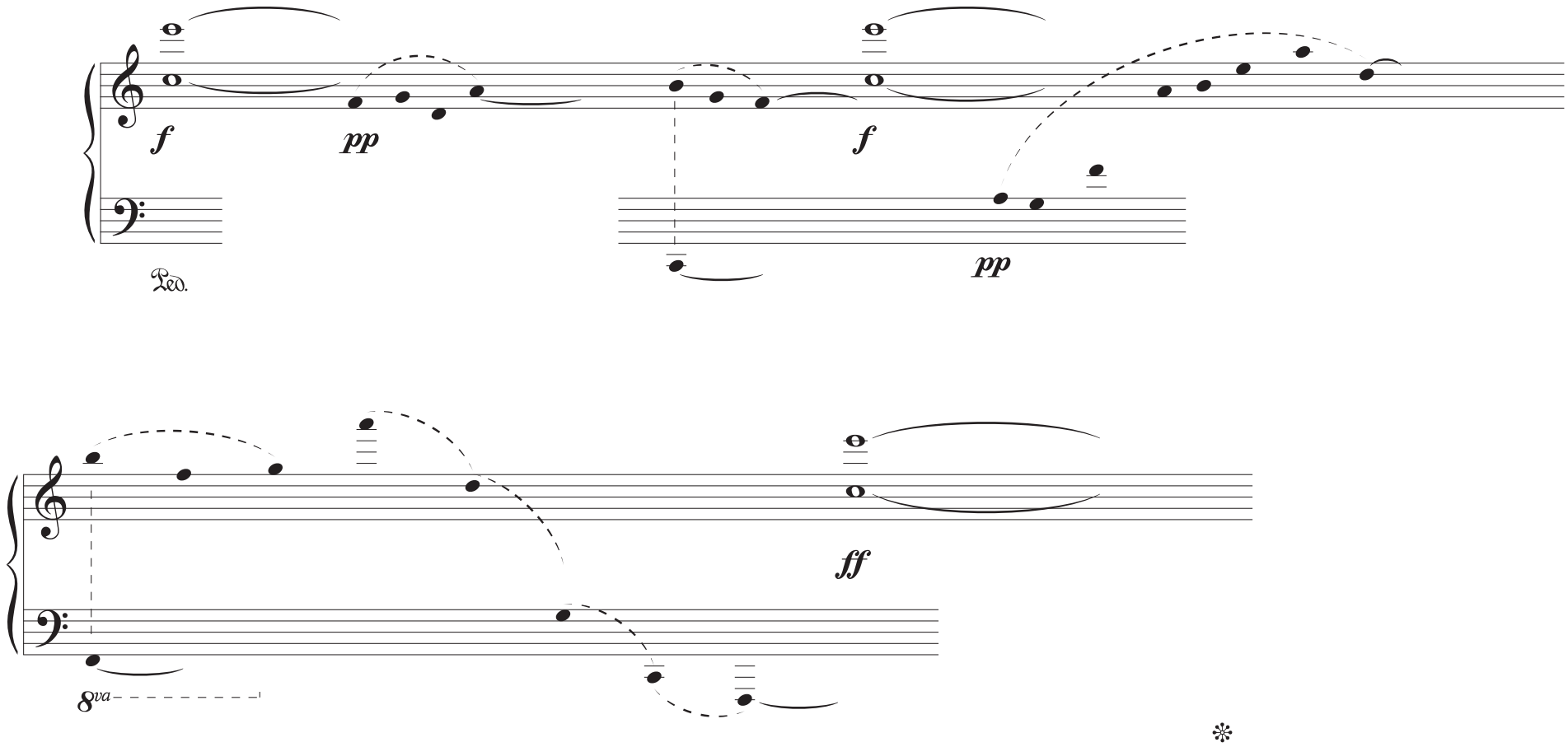
bells

the CONTEMPUS team



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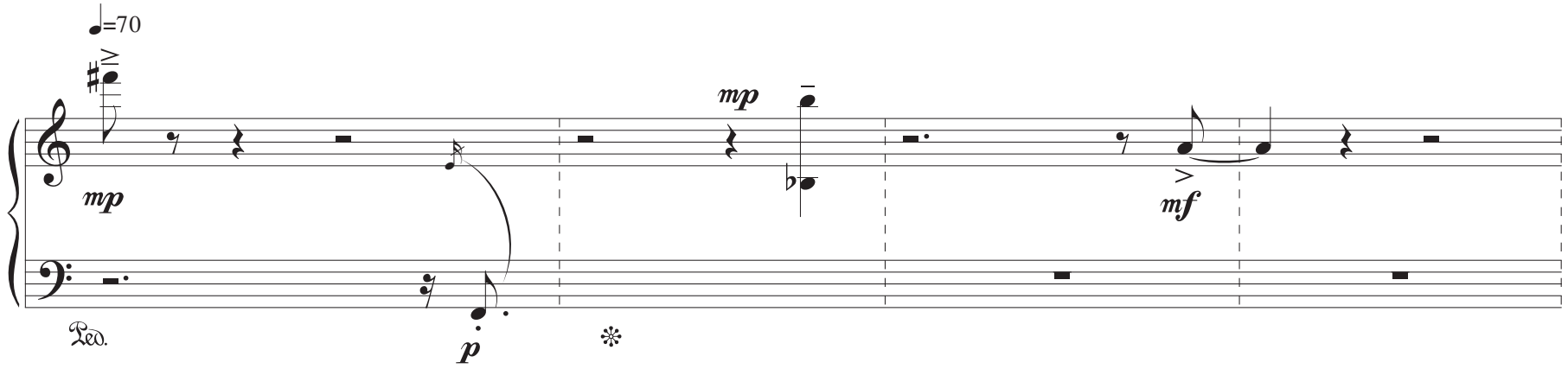
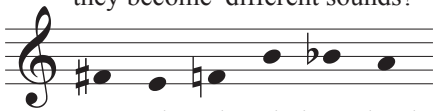
flying dots

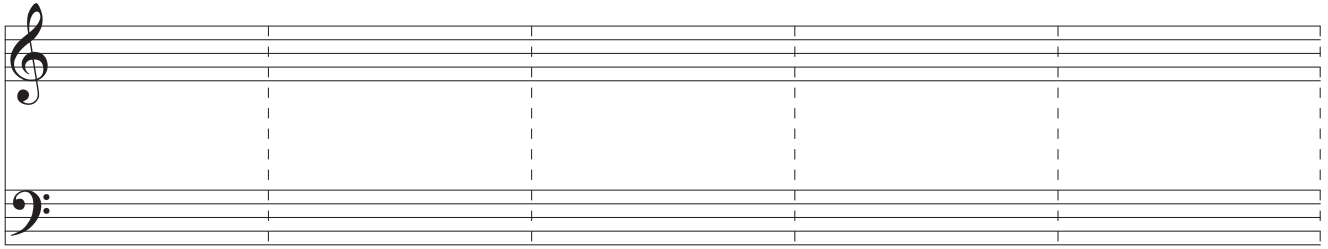
the CONTEMPUS team



These are your notes.
Can you add characteristics to those notes so they become different sounds?

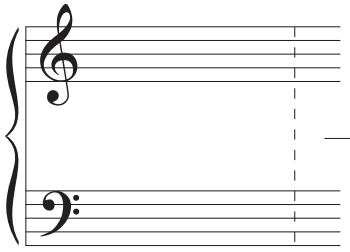


Try to place them in irregular rhythm



Can you alternate the character of your piece?
(mysterious, angry, energetic)
Observe the changes that occur - in rhythm, in dynamics between the different characters

Now, spread them up and down and enjoy playing!



go!

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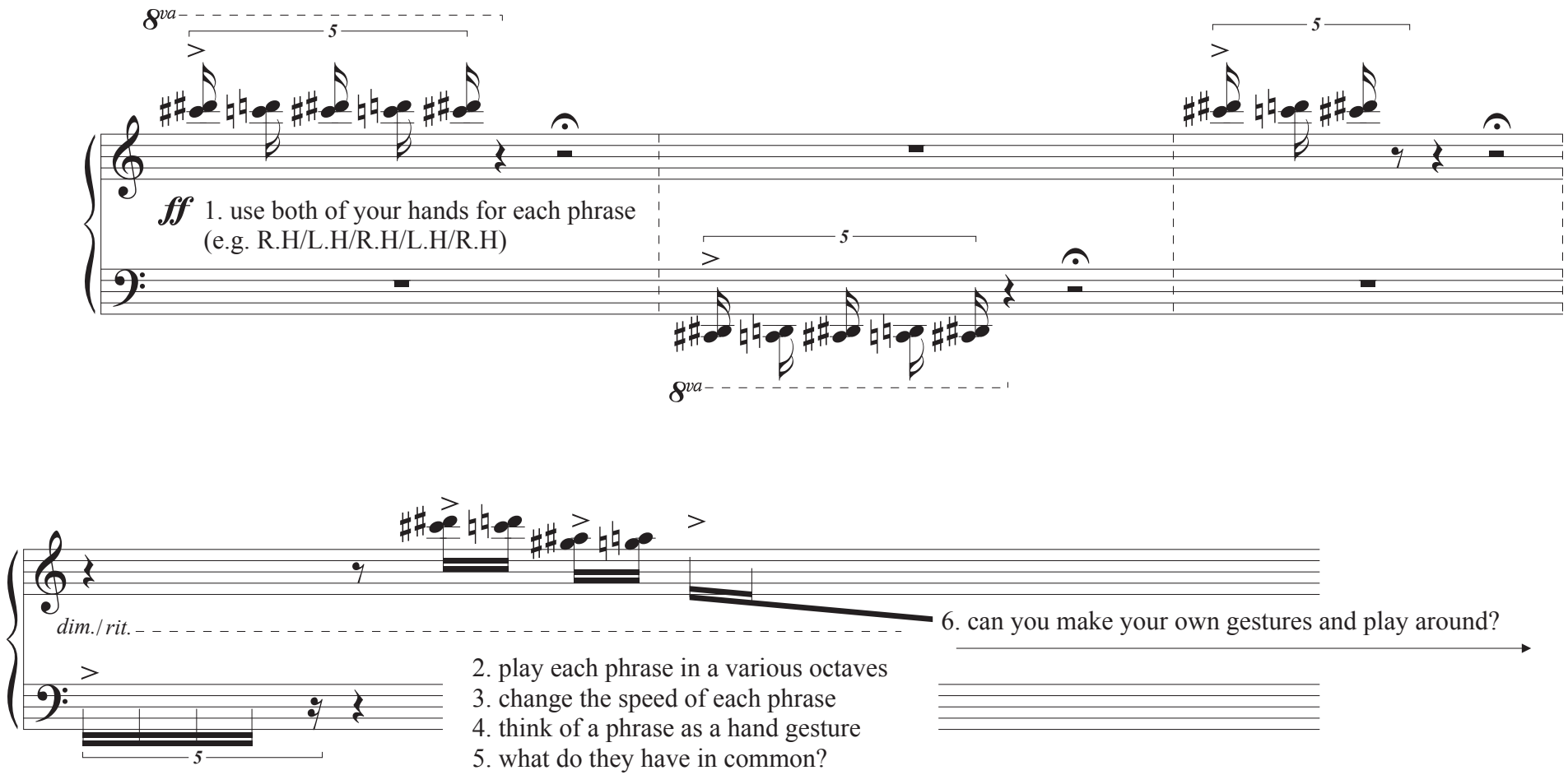
all over the place

the CONTEMPUS team



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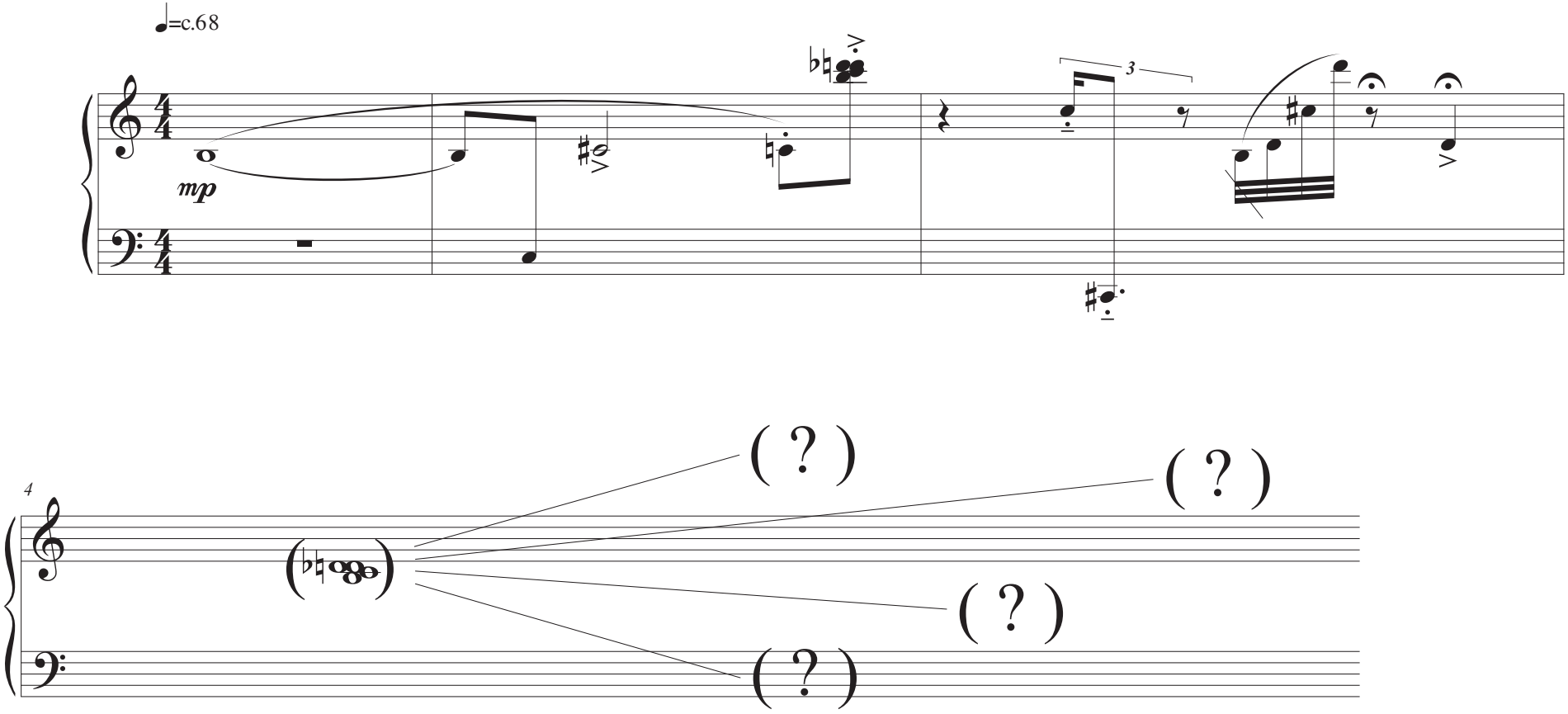
stick together

the CONTEMPUS team



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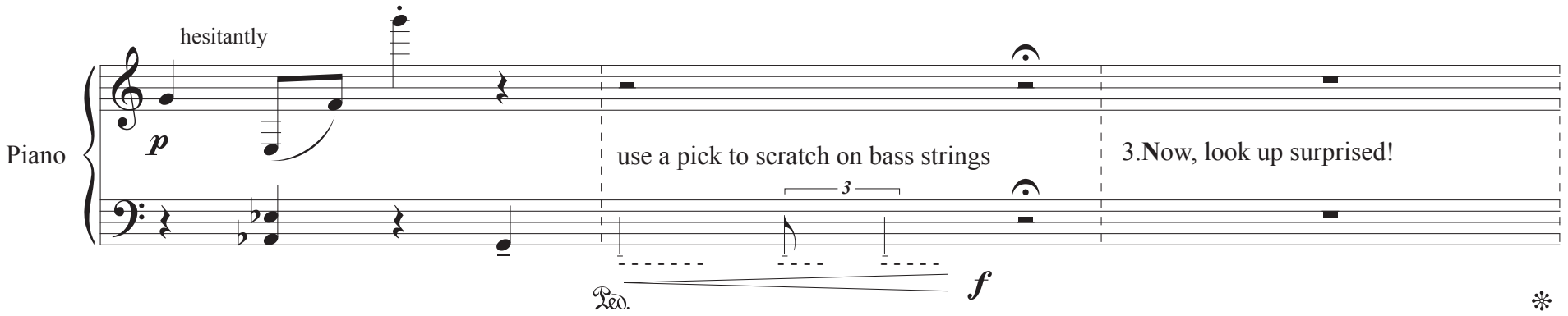
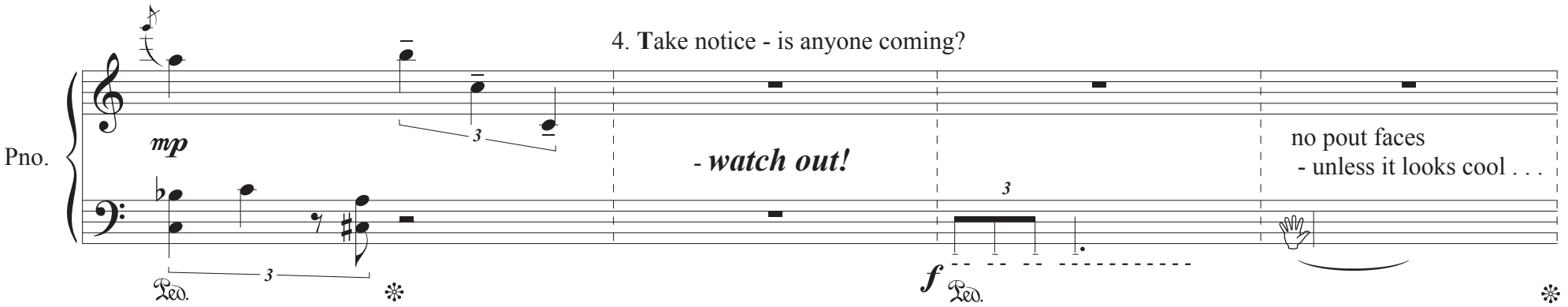
Ho Ho?

the CONTEMPUS team

1. **S**tay in the mood - are you in the naughty list?
2. **A** red shirt, scarf or other piece of clothing - in red! -, is neccessary

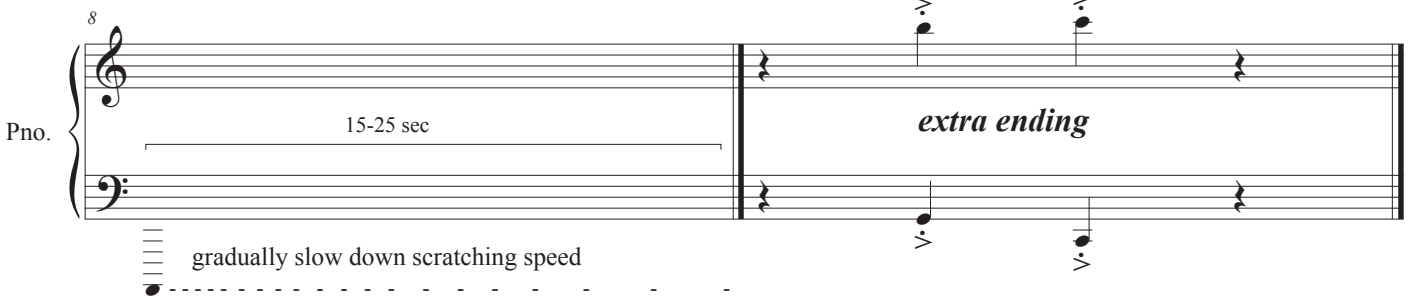


4. **T**ake notice - is anyone coming?



5. **A**ct accordingly (if happy, play the tune - in a typical manner - and add the "extra ending",

- if not, scratch the srings angrily!)



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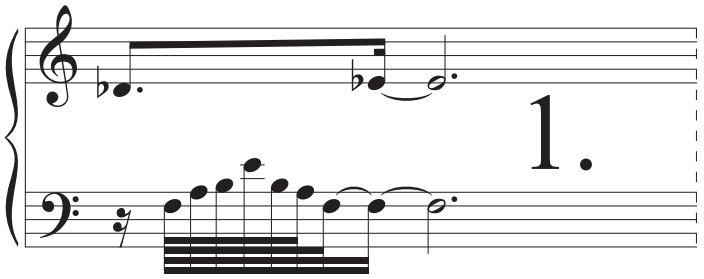
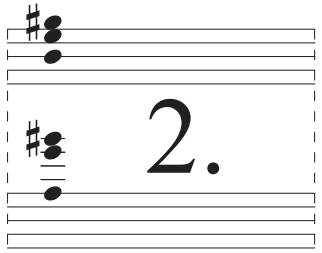
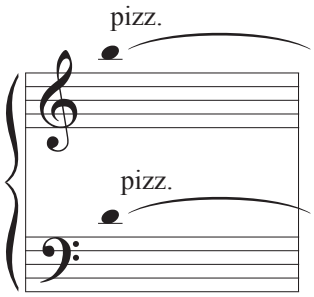
Dice game

one or many players

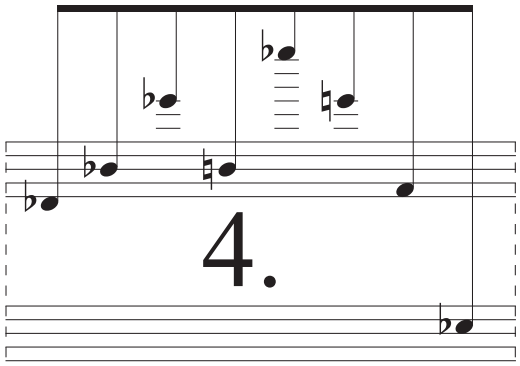
the CONTEMPUS team

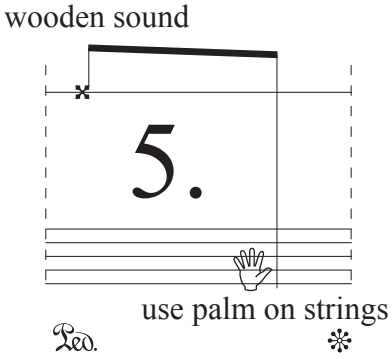


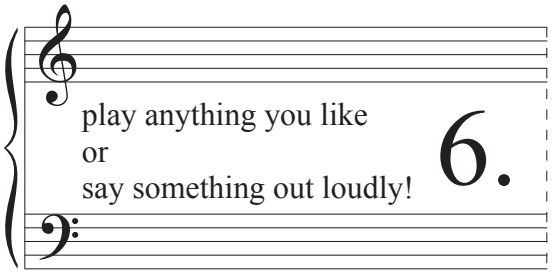




3.







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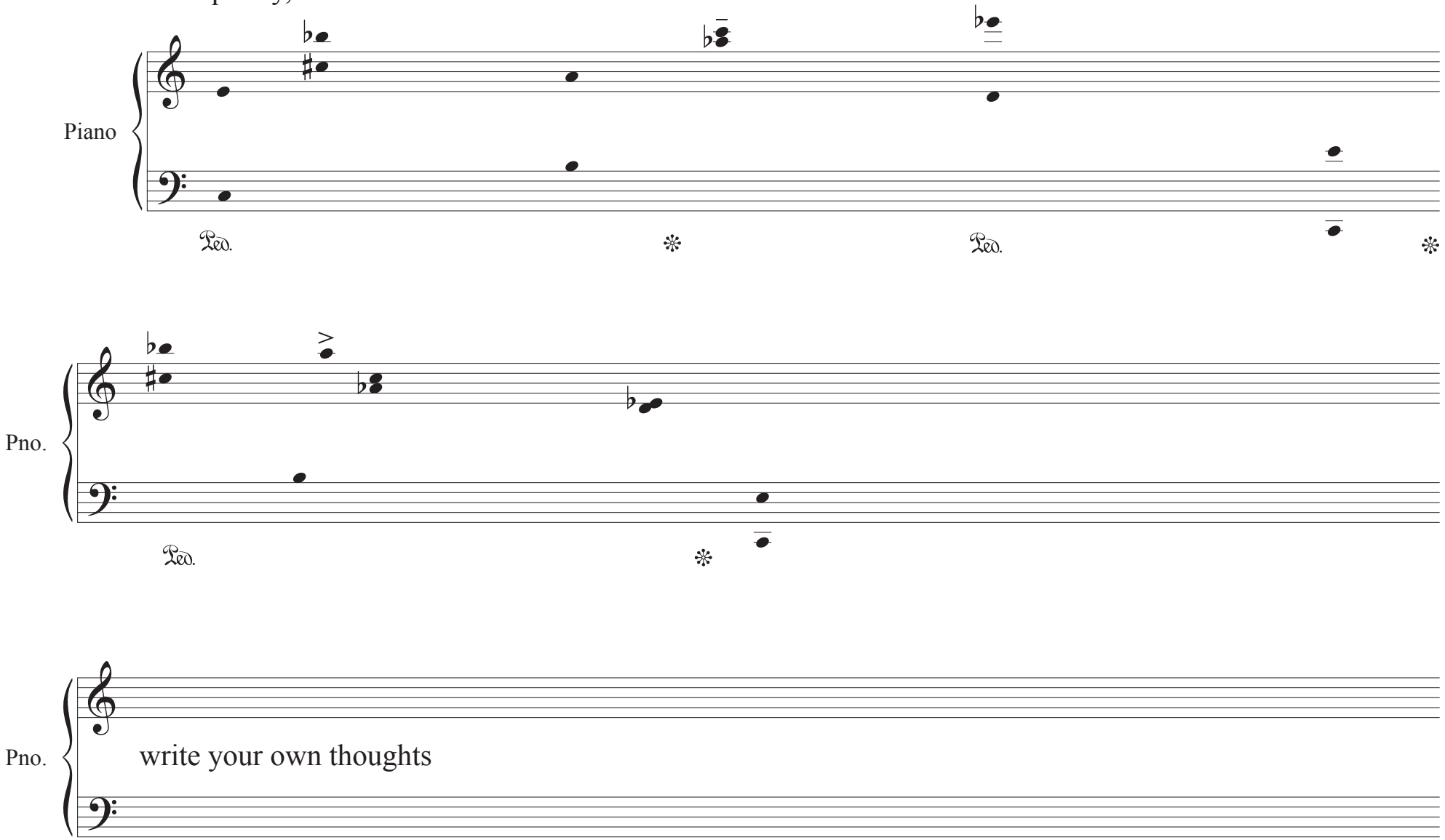
Random thoughts

the CONTEMPUS team

quietly, don't rush it



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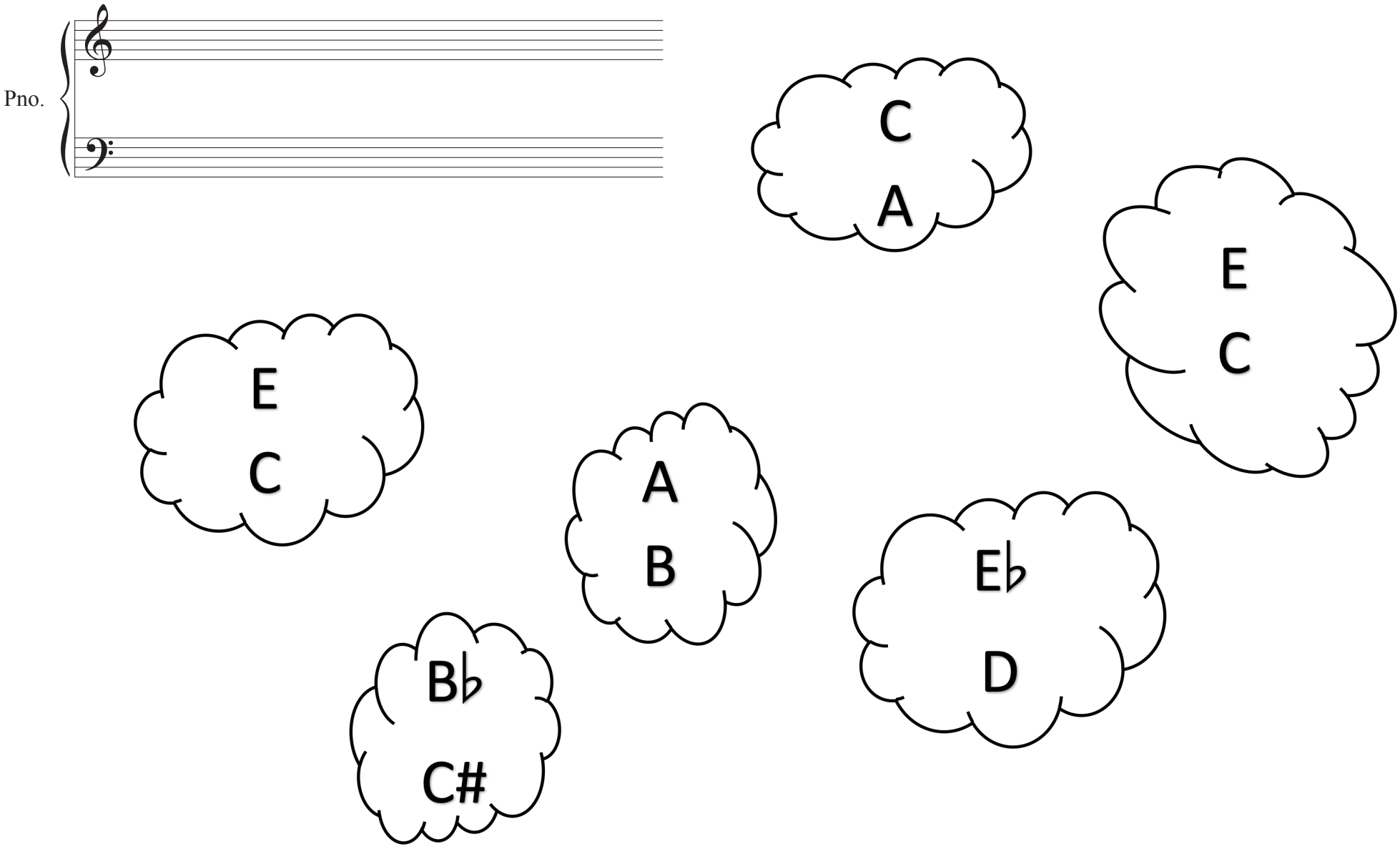
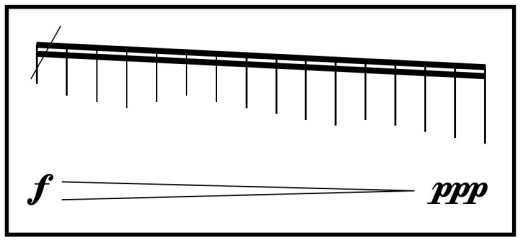
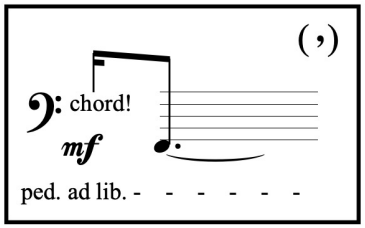
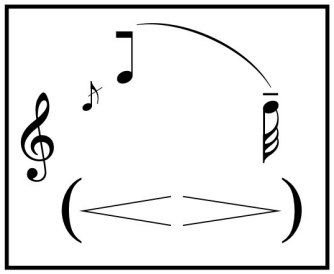

Pno.
C
A
E
C
E
C
A
B
E♭
D
B♭
C#

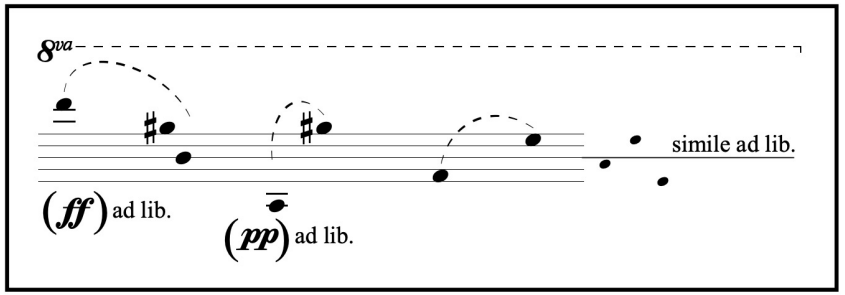
Mystery boxes

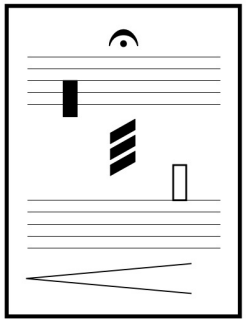
the CONTEMPUS team

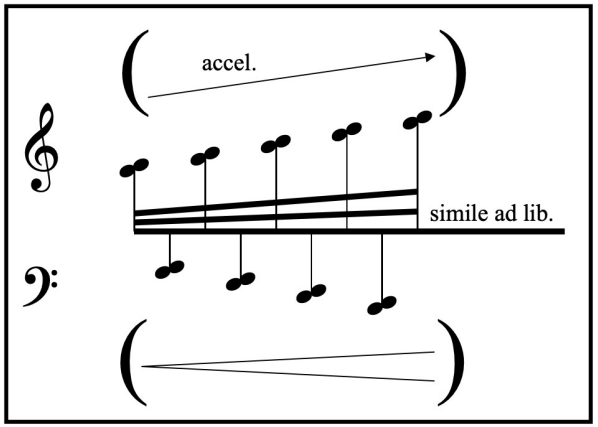


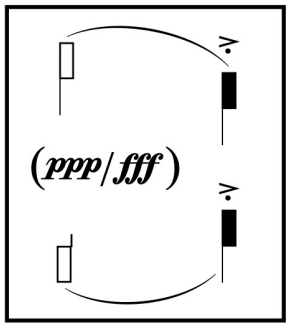












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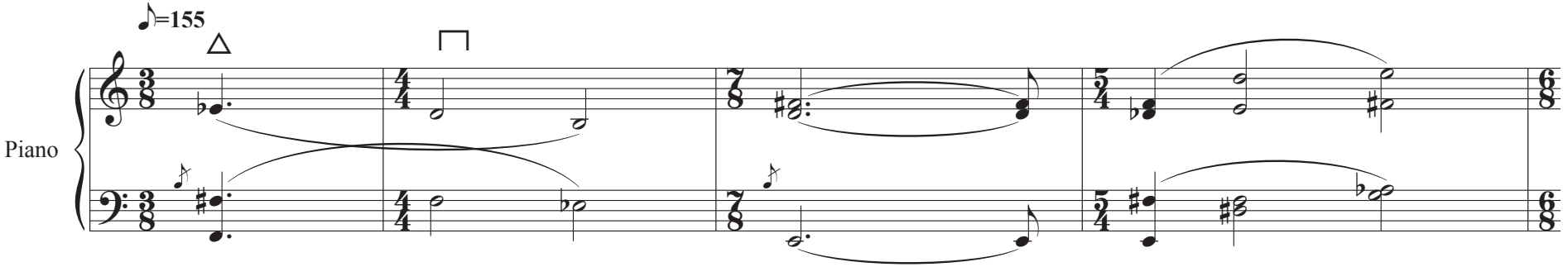
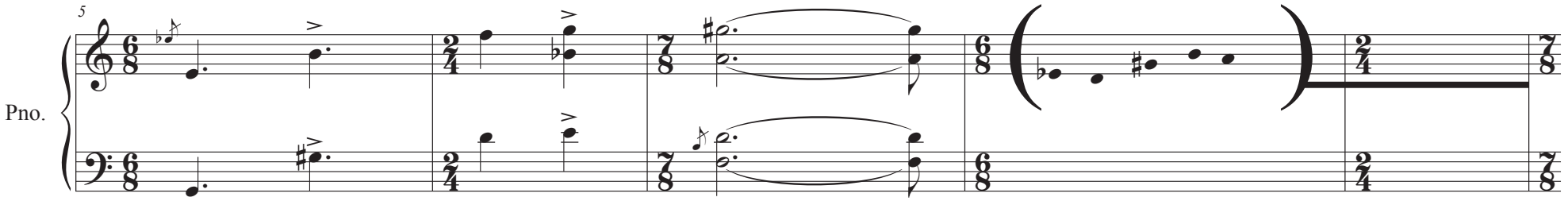
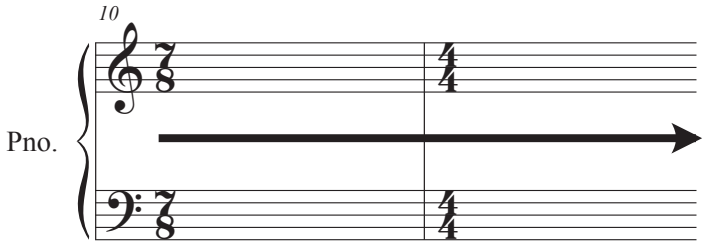
lazarus descent

the CONTEMPUS team



1. fill in the rest using these notes in any succession, octave, dynamics. You may also not use them all.



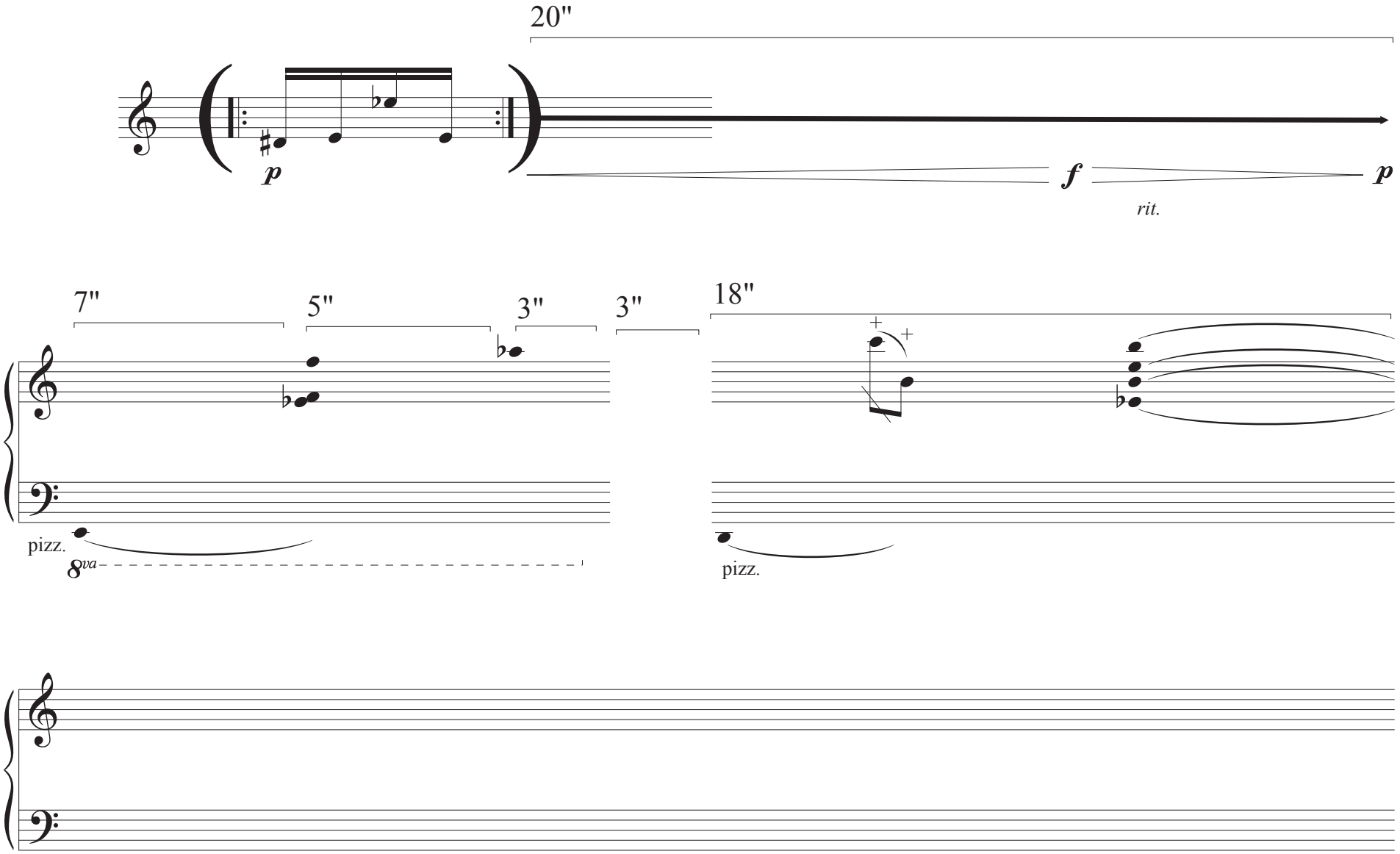


2. move on by also changing the time signature
3. create an uneven feeling of rythm

©

you have plenty of time

the CONTEMPUS team



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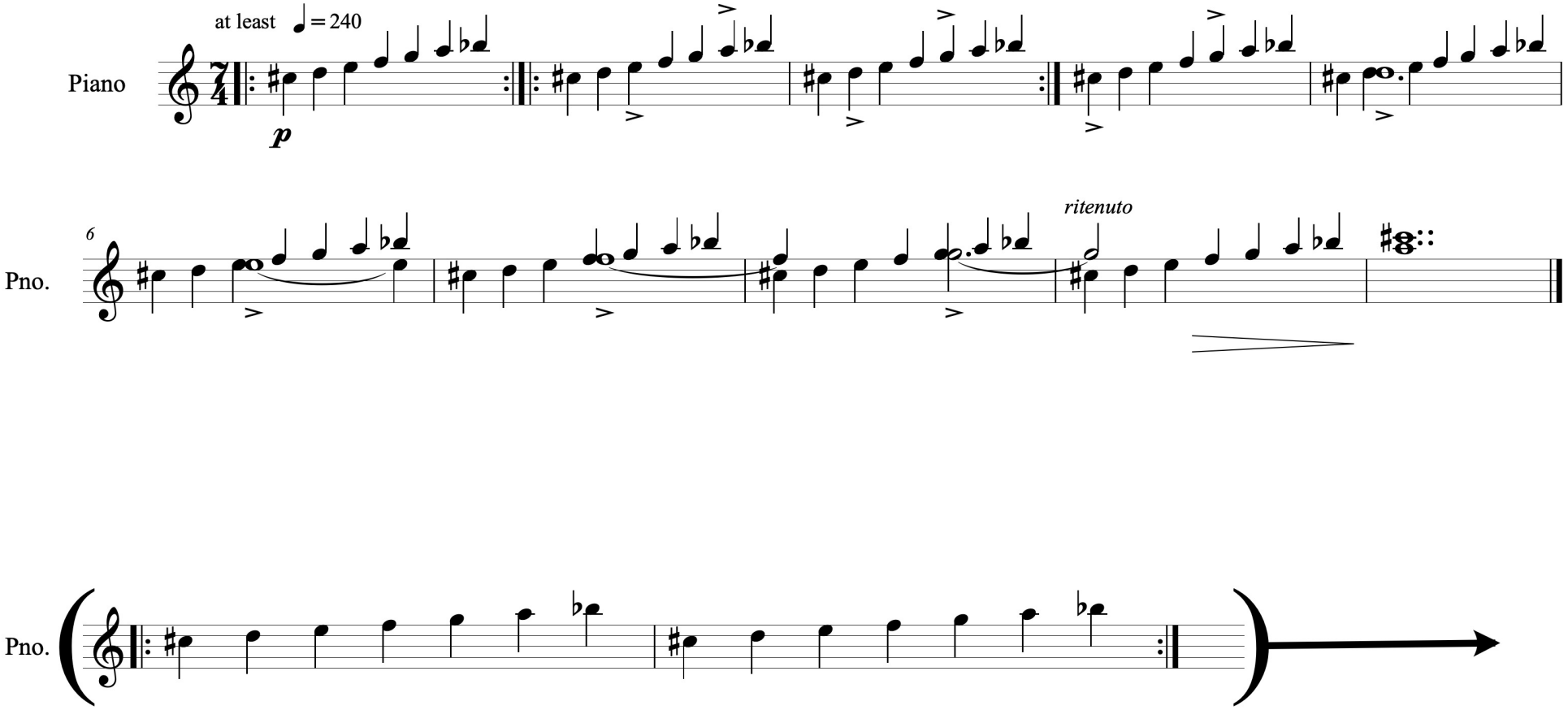
up the ladder
or not?

the CONTEMPUS team



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slow sequence

James Saunders

performance instructions

Use a stopwatch.
The single line of music is played eight times. Each line lasts 1'20".
In the first sequence, choose between one to eight of the two-note chords (empty noteheads) to play at their indicated timings, spaced accurately using the stopwatch. Any selection of the chords may be used. For example, if you decide to begin with three chords these might be chords three, four and seven, or one, five and eight, and so on. If chords three, four and seven were played, they would be placed at 0'20", 0'30" and 1'00" respectively.

In the second sequence, play the chords again, and either add a new chord or remove one from the previous sequence. For example, the first selection noted above could become one, three, four and seven (adding a chord), or just three and seven (removing a chord).

Continue in this manner for the remaining six sequences, continuing to add or remove chords sequentially on each repetition.
For example, the total number of chords played in each of the eight sequences could be:

4-5-6-7-8-7-6-5 *or*
1-2-3-4-5-6-7-8 *or*
3-2-1-2-3-4-5-6 *or*
8-7-6-5-4-3-2-1 *etc.*

The intervening single notes (filled noteheads) may be played in a sequence only when the two-note chords that precede and follow each note are played. Single notes are played at any point in the intervening 10-second windows, and their placement may vary if repeated in subsequent sequences.

At least once in each line, sing one of the pitches ('ah') when it is played, sustaining it for a breath length. Sing very softly, as if singing to yourself. The sung pitch can be in any octave, but should be as close as possible to the doubled pitch. Sung pitches may continue past the next pitches played on the piano.

Do not plan the sequences in advance or write anything down. The aim is to remember what you played in the previous sequence and attempt to recall it.

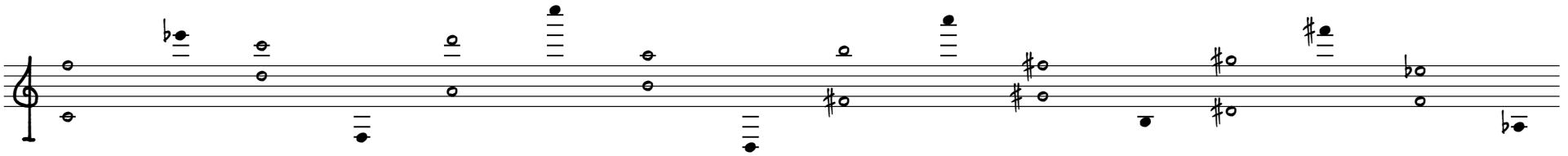
Dynamics are generally very soft, with a little variation.
Pedal should be down throughout.

James Saunders
May 2016

slow sequence

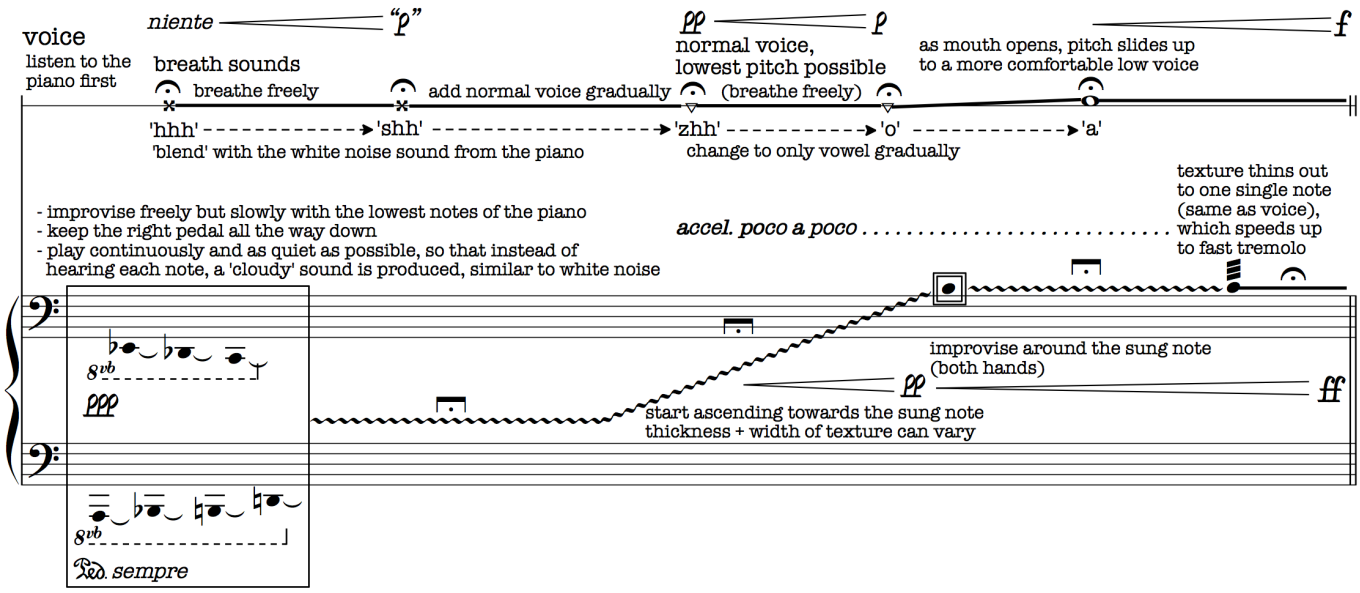
James Saunders

0’00””	0’10”	0’20”	0’30”	0’40”	0’50	1’00”	1’10”
1’20”	1’30”	1’40”	1’50”	2’00”	2’10”	2’20”	2’30”
2’40”	2’50”	3’00”	3’10”	3’20”	3’30”	3’40”	3’50”
4’00””	4’10”	4’20”	4’30”	4’40”	4’50	5’00”	5’10”
5’20”	5’30”	5’40”	5’50”	6’00”	6’10”	6’20”	6’30”
6’40”	6’50”	7’00”	7’10”	7’20”	7’30”	7’40”	7’50”
8’00””	8’10”	8’20”	8’30”	8’40”	8’50	9’00”	9’10”
9’20”	9’30”	9’40”	9’50”	10’00”	10’10”	10’20”	10’30”



The purpose of this creative exercise is to challenge the relationship of the performer with their own voice and combine it with the sound of the piano and performance action as well.

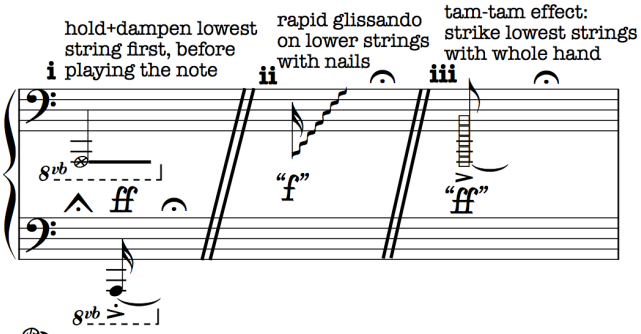
1. while singing with the lowest voice, allow for any natural vibrato but also instabilites such as 'cracking' of the voice - similar to *stroh bass*
2. square fermatas indicate a *lunga* (very long) duration of actions and/or gestures



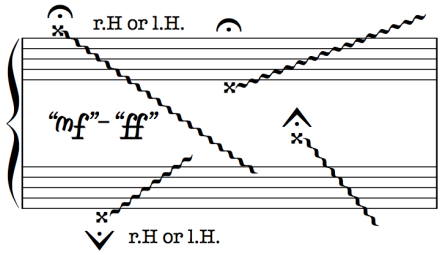
The purpose of this creative exercise is to explore the sounds of piano as a physical object and familiarise with extended techniques. With this kind of exploration and observation, one might discover combinations of sounds through actions that can become musical gestures and even phrasings with new expressive possibilities.

1. perform the boxes below in any order, but always move through the small box in the middle
2. it is possible to mix/blend boxes B and D - playing actions from both boxes at the same time
3. if touching the piano strings is not allowed, use a glove and a stick
4. fermatas (shorter-longer) indicate relative free duration of pauses or actions/gestures

A - play one action (i, or ii, or iii) at a time
- the top stave shows actions inside the piano: the performer can decide with which hands



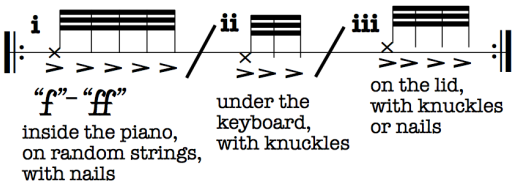
B - draw the back of each hand (nails) on the white keys (on top or front) and/or the black keys (front), and produce 'ruttling' unpitched sounds
- repeat freely, changing directions, speeds and lengths (shorter - longer)



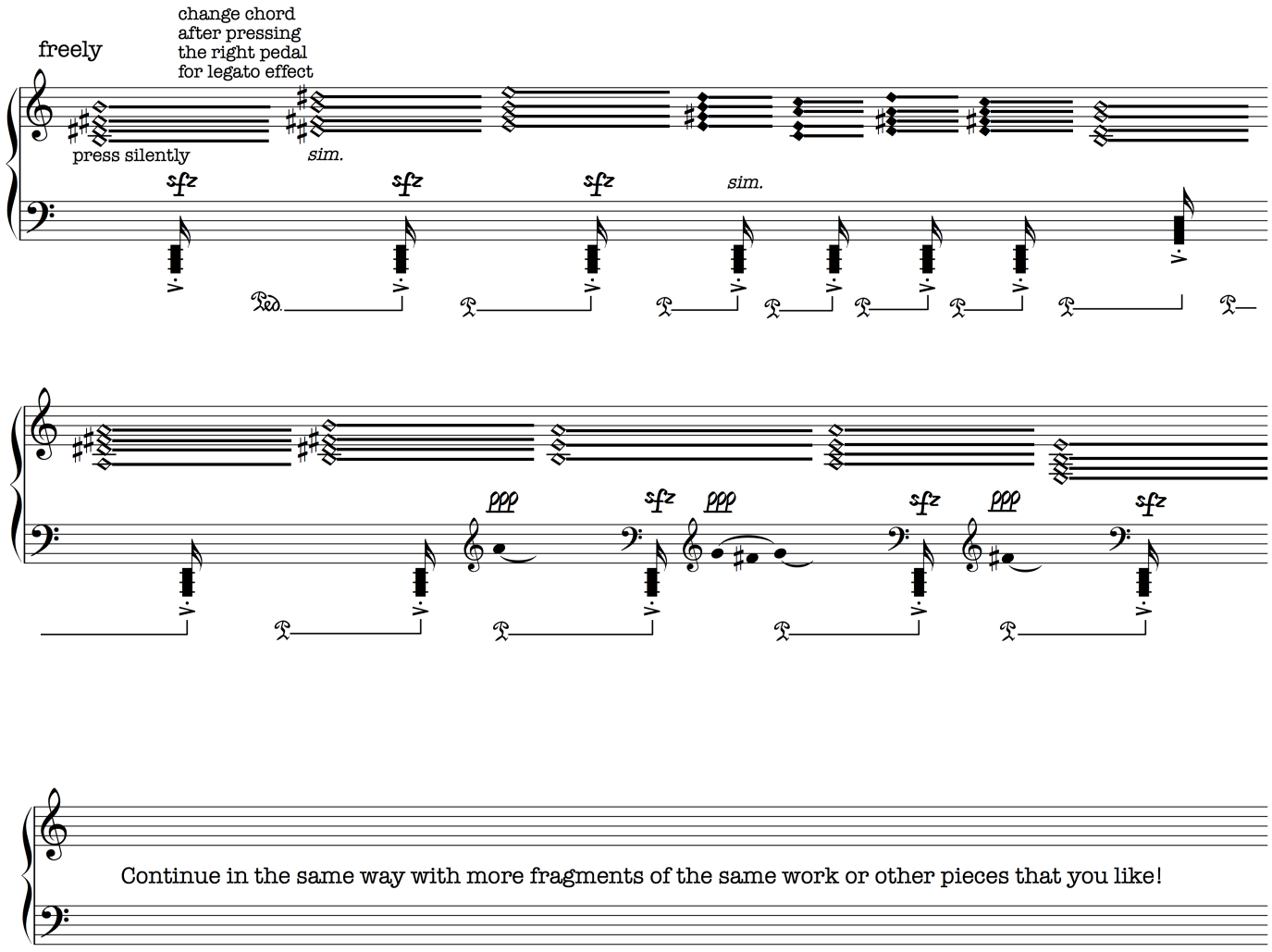
(keep *ped.*)
or
attacca

C - thump the right and left pedals loudly at the same time, only once
- do it intensely, to create enough sound
- wait and listen, OR:
  - by dampening the lowest string, hit the lowest note immediately after
  - strike with knock ii (box D) immediately after

D - play any types of knocks/strikes, in any order
- repeat with no gaps, or very short ones
- number of knocks can vary for each type

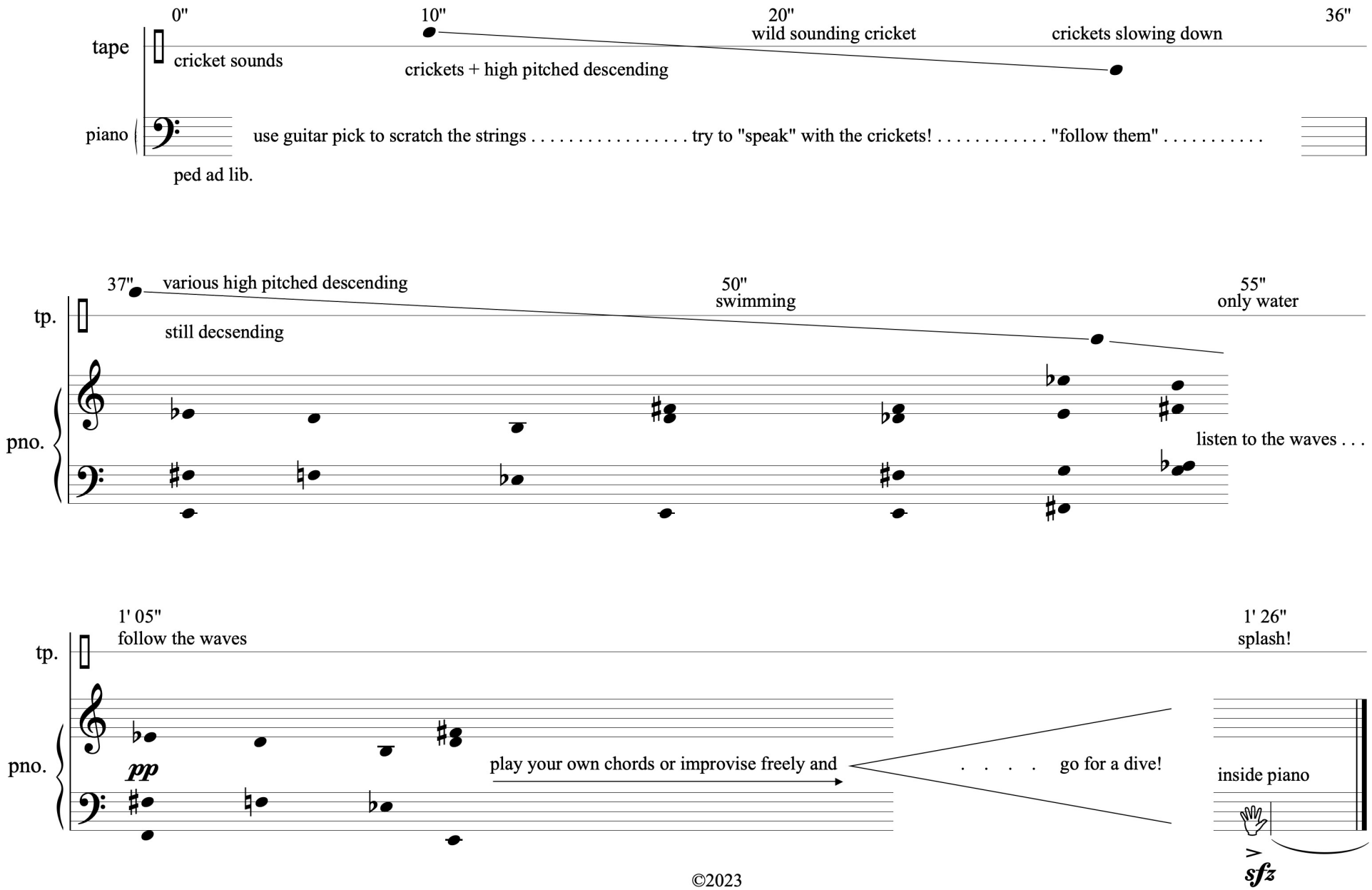


familiar resonances



Aliens on Vacation

the CONTEMPUS team



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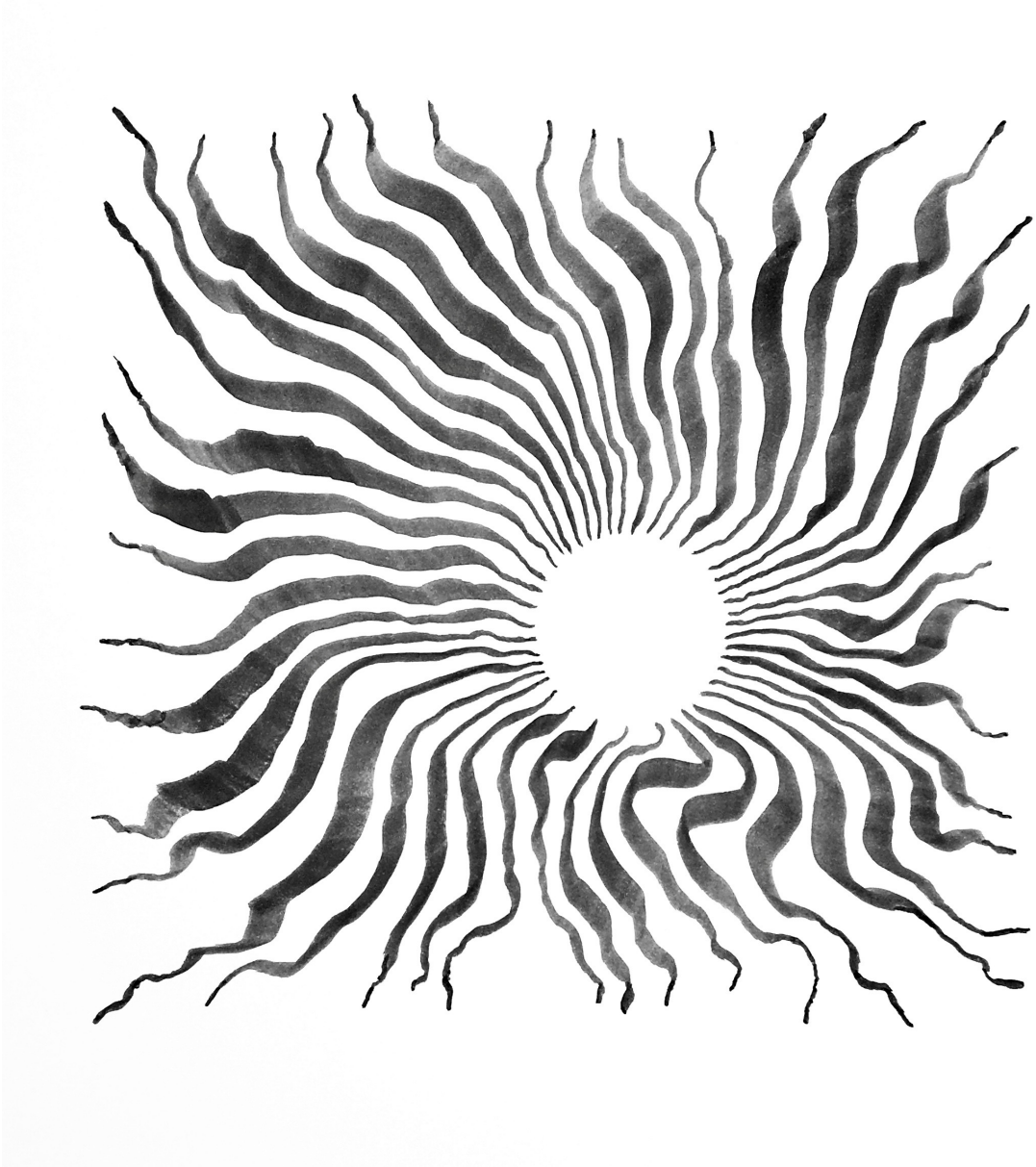
The purpose of this creative exercise is to inspire musical performance with visual stimulation. It can be used as an example of ways to enrich imagination and the approach to sound in general.

Look and observe this visual artwork for a few moments:
How does it make you feel? what is the mood? are there any images or other associations coming to your mind while you're looking at it? maybe any sounds?

Improvise freely on the piano, maybe interpreting the lines in the picture if you want, or the changes in their thickness, their directions, their positions etc. Or, just feel free to interpret one line at a time, or groups of lines, or the spaces between the lines.

Find your own way: don't feel that you have to interpret anything. You can just use this picture to inspire your improvisation freely.



The purpose of this improvisation is to enhance deeper listening and inspire a sense of freedom, flow and atmosphere in performance, through meditation and with the help of a text score.

TEXT SCORE

sit in front of the piano LOOK UP AND CLOSE YOUR EYES take a big breath

take a few moments and listen around you *listen like it's a musical piece*

now press the right pedal and put your hands on the piano

KEEP YOUR EYES CLOSED *you are starting to dream*

play a chord: five or six notes, together **don't try to plan anything!**

there is no right or wrong: trust your brain!

just listen... and observe.... **don't try to identify anything!**

accept what you are hearing

play the same chord again... ... and again... ... and again...

there is no need to force anything... **simply *follow* what you hear!**

you are playing SLOWLY... *unevenly*... sometimes **LOUDLY**... sometimes *quietly*...

let the sound embrace you **simply *observe* what you hear!**

the notes of the chord... *overtones*... *the piano sound*... *the space around you*...

perhaps you are noticing one of the notes more

maybe this note will then appear alone... just before... or after the chord...

maybe the chord starts to 'break': *don't worry!*

allow your attention to move freely

maybe a new note appears... what a beautiful surprise!

let things happen to the chord naturally *take things as they come*

allow changes to happen maybe movement happens

or maybe even a new chord!

take your time