

fur ()

the CONTEMPUS team

Piano

8va

ped. throughout

Detailed description: This musical score is for a piano. It features a single bass line in the lower register, indicated by an 8va (octave up) marking. The bass line consists of a sustained chord of four notes: C2, E2, G2, and B1. Above this, there are two staves of music. The first staff contains a chord of four notes: C4, E4, G4, and B4. The second staff contains a chord of four notes: C5, E5, G5, and B5. The notes in the upper staves are grouped into pairs, suggesting a specific articulation or phrasing. The entire piece is marked 'ped. throughout' (pedal throughout).

Pno.

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

in D

the CONTEMPUS team

mp

always pianissimo

add your own "comments"

mf

pedal ad lib. →

8va

bells

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The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with dynamic markings *f* and *pp*. The lower staff is in bass clef and contains a bass line with dynamic markings *f* and *pp*. The piece begins with a *2^{do}* marking. The notation includes various note values, slurs, and dynamic markings.

The second system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with dynamic markings *ff*. The lower staff is in bass clef and contains a bass line with dynamic markings *ff*. The piece begins with an *8^{va}* marking. The notation includes various note values, slurs, and dynamic markings.



flying dots

the CONTEMPUS team

A musical score for a piano piece. It features a treble and bass clef with a grand staff. The tempo is marked as quarter note = 70. The key signature has one sharp (F#). The score is divided into four measures by vertical dashed lines. Dynamics include *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte). There are also markings for *sed.* (sostenuto) and an asterisk (*). The notes are mostly dotted notes, some with accents.

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

A single treble clef staff containing five notes: F#4, G4, A4, B4, and C5. The notes are spaced out across the staff.

Try to place them in irregular rhythm

Two empty musical staves, one treble and one bass clef, with vertical dashed lines indicating measure boundaries for practice.

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!

A grand staff (treble and bass clef) with an arrow pointing to the right and the word "go!" written above it, indicating the start of the piece.

all over the place

the CONTEMPUS team

ff 1. use both of your hands for each phrase
(e.g. R.H/L.H/R.H/L.H/R.H)

dim./rit. 6. can you make your own gestures and play around?

2. play each phrase in a various octaves
3. change the speed of each phrase
4. think of a phrase as a hand gesture
5. what do they have in common?

stick together

the CONTEMPUS team

$\text{♩} = c.68$

mp

4/4

4/4

Key signature: one flat (B-flat)

Staff 1 (Treble Clef):
Measure 1: Quarter note G4, half note A4, quarter note B4.
Measure 2: Quarter note C5, quarter note B4, quarter note A4.
Measure 3: Quarter note G4, quarter note F4, quarter note E4.
Measure 4: Quarter note D4, quarter note C4, quarter note B3.
Measure 5: Quarter rest, quarter note D4, quarter note E4.
Measure 6: Quarter note F4, quarter note G4, quarter note A4.
Measure 7: Quarter note B4, quarter note C5, quarter note B4.
Measure 8: Quarter note A4, quarter note G4, quarter note F4.
Measure 9: Quarter note E4, quarter note D4, quarter note C4.
Measure 10: Quarter note B3, quarter note A3, quarter note G3.

Staff 2 (Bass Clef):
Measure 1: Quarter rest.
Measure 2: Quarter note G3.
Measure 3: Quarter note F3, quarter note E3.
Measure 4: Quarter note D3, quarter note C3.
Measure 5: Quarter note B2, quarter note A2.
Measure 6: Quarter note G2, quarter note F2.
Measure 7: Quarter note E2, quarter note D2.
Measure 8: Quarter note C2, quarter note B1.
Measure 9: Quarter note A1, quarter note G1.
Measure 10: Quarter note F1, quarter note E1.

Annotations:
- *mp* (mezzo-piano) dynamic marking in the first measure.
- *v* (accents) over the notes in measures 3 and 4.
- *v* (accents) over the notes in measures 7 and 8.
- *3* (triple) marking over the notes in measure 6.
- *v* (accents) over the notes in measure 10.

4

(?)

(?)

(?)

(?)

(?)

Staff 1 (Treble Clef):
Measure 1: Chord (B-flat, G, F, E).
Measure 2: Question mark (?)
Measure 3: Question mark (?)
Measure 4: Question mark (?)

Staff 2 (Bass Clef):
Measure 1: Chord (B-flat, G, F, E).
Measure 2: Question mark (?)
Measure 3: Question mark (?)
Measure 4: Question mark (?)

Four lines radiate from the chord in measure 1 to four question marks in measures 2-4, indicating a choice of voicings or fingerings.

Ho Ho?

the CONTEMPUS team

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

Piano

hesitantly

p

use a pick to scratch on bass strings

3

3.Now, look up surprised!

f

Red.

*

Pno.

mp

4. Take notice - is anyone coming?

- *watch out!*

3

no pout faces
- unless it looks cool . . .

f

Red.

*

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

- if not, scratch the strings angrily!) Pno.

8

15-25 sec

extra ending

gradually slow down scratching speed

Dice game

one or many players

the CONTEMPUS team



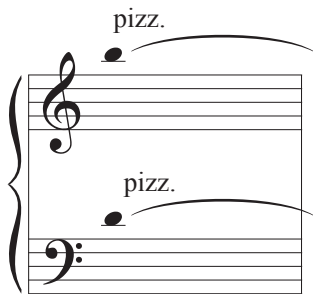
1.

Musical notation for step 1: Treble clef with a whole note G4 and a half note F4. Bass clef with a series of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4.



2.

Musical notation for step 2: Treble clef with a whole note chord (F#4, A4). Bass clef with a whole note chord (F#2, A2).



pizz.

3.

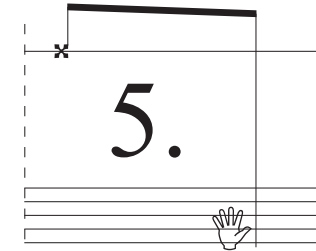
Musical notation for step 3: Treble clef with a whole note G4. Bass clef with a whole note G2. Both notes are marked 'pizz.' (pizzicato).



4.

Musical notation for step 4: Treble clef with a whole note chord (Bb4, D5). Bass clef with a whole note chord (Bb2, D3).

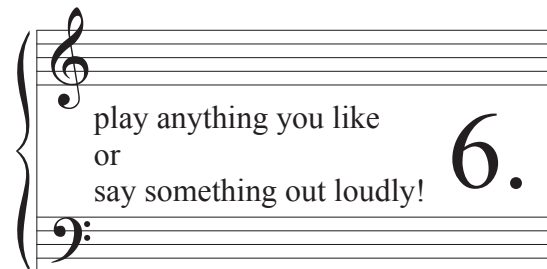
wooden sound



5.

Musical notation for step 5: Treble clef with a whole note chord (F#4, A4). Bass clef with a whole note chord (F#2, A2). A hand icon is shown on the strings.

use palm on strings



6.

play anything you like
or
say something out loudly!

Musical notation for step 6: Treble clef with a whole note chord (F#4, A4). Bass clef with a whole note chord (F#2, A2).

Random thoughts

the CONTEMPUS team

quietly, don't rush it

Piano

The first system of music is for Piano. It consists of two staves. The right staff has a treble clef and a key signature of one sharp (F#). The left staff has a bass clef. The music is written in a minimalist style with few notes. There are three measures. The first measure has a quarter note on G4 in the right hand and a quarter note on G2 in the left hand. The second measure has a quarter note on A4 in the right hand and a quarter note on G2 in the left hand. The third measure has a quarter note on Bb4 in the right hand and a quarter note on G2 in the left hand. There are dynamic markings: 'p' above the first measure, 'p' above the second measure, and 'p' above the third measure. There are also asterisks below the first and third measures. The word 'Piano' is written to the left of the staves.

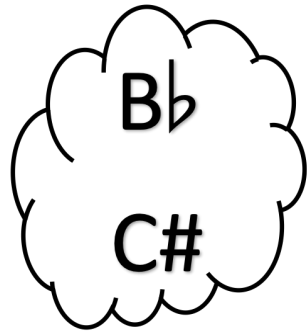
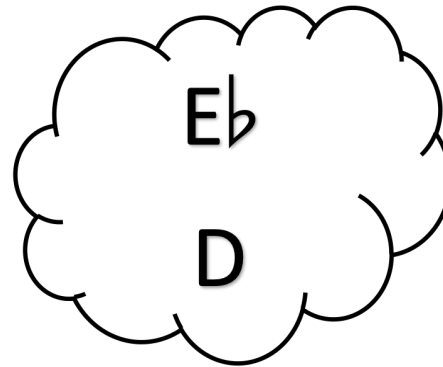
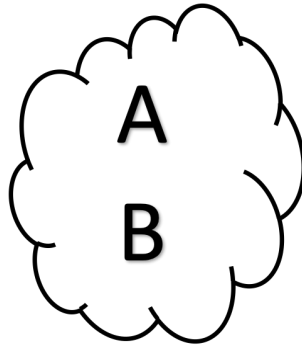
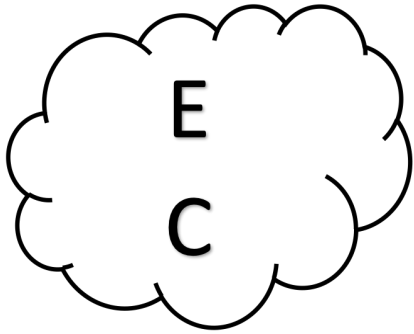
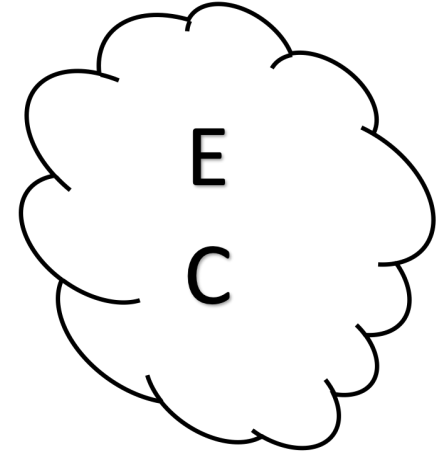
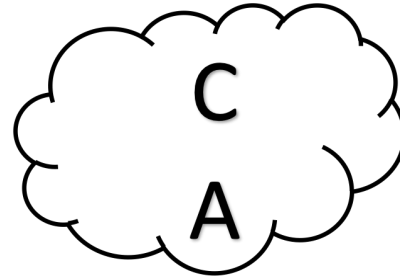
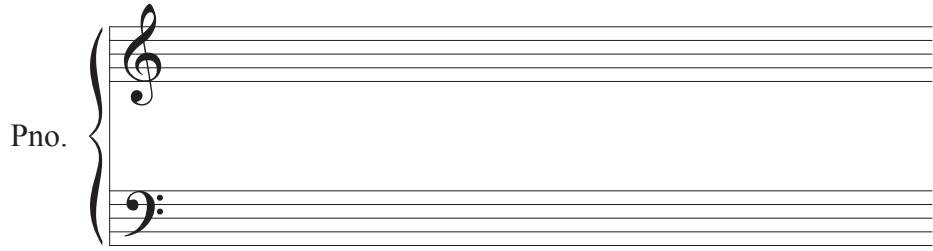
Pno.

The second system of music is for Pno. It consists of two staves. The right staff has a treble clef and a key signature of one sharp (F#). The left staff has a bass clef. The music is written in a minimalist style with few notes. There are three measures. The first measure has a quarter note on G4 in the right hand and a quarter note on G2 in the left hand. The second measure has a quarter note on A4 in the right hand and a quarter note on G2 in the left hand. The third measure has a quarter note on Bb4 in the right hand and a quarter note on G2 in the left hand. There are dynamic markings: 'p' above the first measure, 'p' above the second measure, and 'p' above the third measure. There are also asterisks below the first and third measures. The word 'Pno.' is written to the left of the staves.

Pno.

write your own thoughts

The third system of music is for Pno. It consists of two staves. The right staff has a treble clef and a key signature of one sharp (F#). The left staff has a bass clef. The staves are empty. The text 'write your own thoughts' is written across the staves. The word 'Pno.' is written to the left of the staves.



Mystery boxes

the CONTEMPUS team

(,)

mf

ped. ad lib. - - - - -

f ————— **ppp**

(\diamond)

sva

(ff) ad lib. **(pp)** ad lib. simile ad lib.

☾

▬

▬▬▬

▭

▴

accel.

simile ad lib.

(ppp/fff)

lazarus descent

the CONTEMPUS team

Piano

$\text{♩} = 155$

△ □

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

Pno.

Pno.

10

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



you have plenty of time

the CONTEMPUS team

A musical staff in treble clef showing a long note. The note begins with a dynamic marking of *p* (piano) and a repeat sign. The note itself is marked with a dynamic of *f* (forte) and a *rit.* (ritardando) hairpin. The note ends with a dynamic of *p*. A bracket above the staff indicates a duration of 20".

Piano accompaniment notation for the first system. The right hand (treble clef) has a sequence of notes with durations: 7", 5", 3", 3", and 18". The left hand (bass clef) has a *pizz.* (pizzicato) marking and an *8va* (octave) marking. The right hand ends with a chord of four notes.

Empty piano accompaniment notation for the second system, consisting of two staves (treble and bass clefs) without any notes.

up the ladder or not?

the CONTEMPUS team

Piano

at least ♩ = 240

p

Pno.

6

ritenuto

ritenuto

Pno.

(*)* **→**

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

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 instabilities such as 'cracking' of the voice - similar to *stroh bass*
2. square fermatas indicate a *lunga* (very long) duration of actions and/or gestures

voice *niente* ————— *"p"* *pp* ————— *p* ————— *f*

listen to the piano first breathe freely * add normal voice gradually (breathe freely) as mouth opens, pitch slides up to a more comfortable low voice

'hhh' -----> 'shh' -----> 'zhh' -----> 'o' -----> 'a'

'blend' with the white noise sound from the piano change to only vowel gradually

- improvise freely but slowly with the lowest notes of the piano
 - keep the right pedal all the way down
 - play continuously and as quiet as possible, so that instead of hearing each note, a 'cloudy' sound is produced, similar to white noise

accel. poco a poco texture thins out to one single note (same as voice), which speeds up to fast tremolo

improvise around the sung note (both hands) *pp* ————— *ff*

start ascending towards the sung note thickness + width of texture can vary

8vb *ppp*

8vb *Red. sempre*

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

hold+dampen lowest string first, before playing the note rapid glissando on lower strings with nails tam-tam effect: strike lowest strings with whole hand

i **ii** **iii**

8^{vb} *ff* *f* *fff*

8^{vb} *ped. sempre*

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)

r.H or l.H. r.H or l.H.

"mf" - *"ff"*

ped. (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

fff

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

i **ii** **iii**

"f" - *"ff"* under the keyboard, with knuckles on the lid, with knuckles or nails

inside the piano, on random strings, with nails

ped. sempre

familiar resonances

freely

change chord
after pressing
the right pedal
for legato effect

press silently

sfz *sim.* *sfz* *sfz* *sim.*

Continue in the same way with more fragments of the same work or other pieces that you like!

Aliens on Vacation

the CONTEMPUS team

The score is divided into three sections:

- Section 1 (0" to 36"):**
 - tape:** Starts at 0" with 'cricket sounds'. At 10", it transitions to 'crickets + high pitched descending'. At 20", it features a 'wild sounding cricket'. At 36", it ends with 'crickets slowing down'.
 - piano:** Includes the instruction 'ped ad lib.' and 'use guitar pick to scratch the strings'. It also contains the instruction 'try to "speak" with the crickets!' and 'follow them'.
- Section 2 (37" to 55"):**
 - tp.:** Starts at 37" with 'various high pitched descending' and 'still decsending'. At 50", it features 'swimming'. At 55", it ends with 'only water'.
 - pno.:** Contains musical notation for both treble and bass clefs. The instruction 'listen to the waves...' is placed above the right side of the piano part.
- Section 3 (1' 05" to 1' 26"):**
 - tp.:** Starts at 1' 05" with 'follow the waves'. At 1' 26", it ends with 'splash!'.
 - pno.:** Starts with a *pp* dynamic. It includes the instruction 'play your own chords or improvise freely and' with an arrow pointing to the right. This is followed by a large wedge-shaped graphic that tapers to the right, with the instruction 'go for a dive!' inside it. The section concludes with 'inside piano' and a hand icon with a *>* dynamic marking and *sfz* instruction.

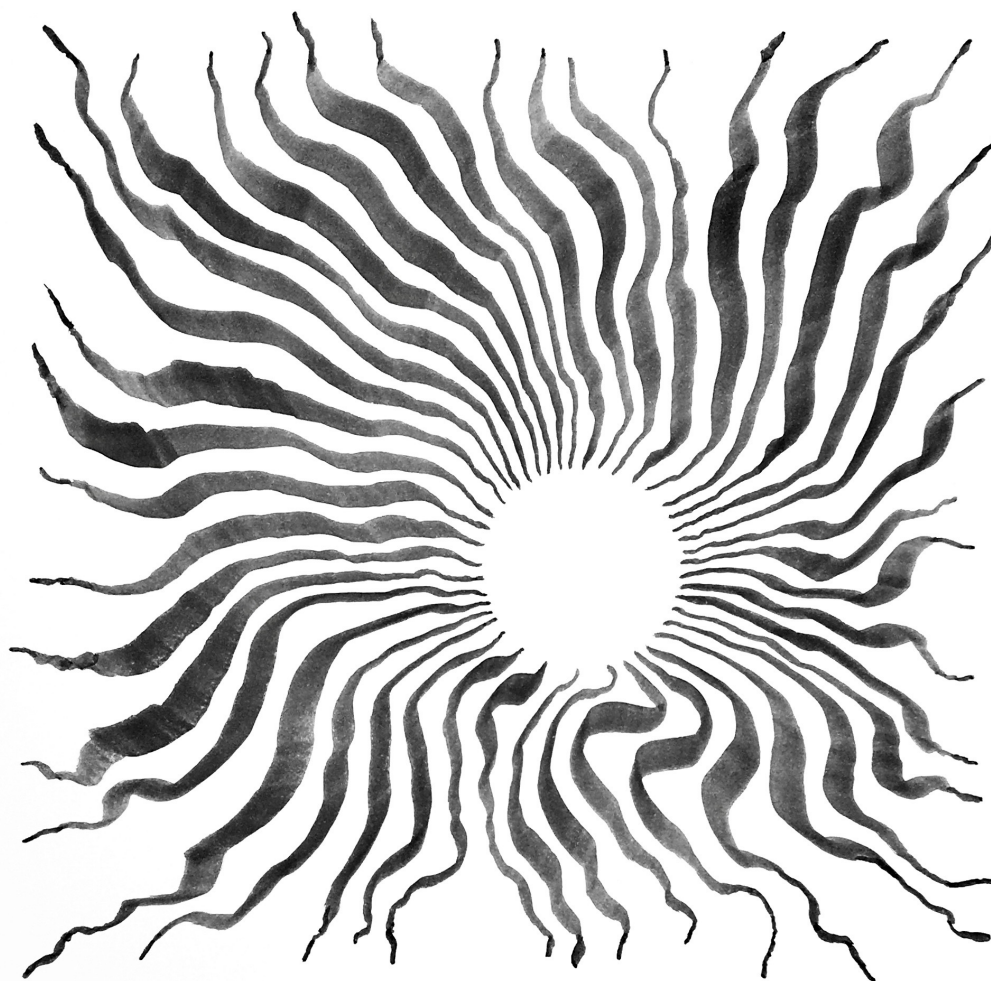
The purpose of this creative exercise is to inspire musical performance with visual stimulation. It can be used as an example of ways to enrich imagination and the approach to sound in general.

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