

Hannah Caroline Firmin

Exercices de style (2020–2022)

for any instrument/s or voice/s, and for any number of players

full score

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Preface


How to use this book


The performer may play these exercises in any order. This order may be decided prior to the performance or may be chosen at random during the performance. A silence may be left between each exercise, or they may be played in succession. Not all fragments must be heard in one performance, but if the performer wished to do so, then they could. Exercises may be chosen prior/during the performance. The exercises have been put into specific categories (see contents page) dependent upon their character/type of material, the performer may choose to create a varied performance through choosing exercises from each of these different categories. However, the performer is just as welcome to play through all the material from a certain group and nothing else. It is even feasible that the performer may choose to play the entire book of exercises from start to finish or one exercise every two hours. The book may even be used simply as an exercise book and incorporated in the performer's daily practice. If there is more than one performer, then the performers may play an exercise together in unison, or play different exercises individually and layer them, paying no attention to each other at all. Equally, the performer may choose to do a mixture of both. The duration of a performance could be the length of an exercise or ten, twenty, thirty minutes, or could just as well last three days. If the range is too high/low, then the performer should play/sing up/down the octave or two octaves or, in fact, any interval. In fact, there are no limitations to this book's use.


Symbols


Durations


Duration symbols do not represent exact durations but instead signify general/rough lengths, for example:

 = very short


 = quite long

 = short

 = long

 = quite short

 = very long

 = medium length

However, this rule does not apply to pages 4, 20, 33, 50, 51, 52, 53, 69, 74, 76, 79, 84, 88, 96–98, 101 (semi-quaver run), 102, 107–109 (variation 1, 4, and 5), and 114 where duration symbols signify exact durations. In instances where there are no durations provided (for example, pages 37, 55, and 81) the performer should keep the pitches equal tempered unless specified otherwise.

Quartertones

♯ = quarter sharp

♭ = quarter flat

= three quarter sharp

Tempos

Very Fast = 140–160 bpm

Fast = 120–140 bpm

Quite Fast = 110–120 bpm

Moderate Speed = 100–110 bpm

Quite Slow = 90–100 bpm

Slow = 60–90 bpm

Very Slow = 40–60 bpm

Other Notes

Glissandi: if the performers instrument cannot achieve smooth/large glissandi then they should try and find an alternative solution. For example, a flautist/clarinettist may play pitch bends, or a pianist may strum the piano strings.

Chords: if the performers instrument cannot achieve more than one pitch, then they should play one of the pitches, or arpeggiate the chord. The performer may alternatively choose to execute a technique such as a multiphonic or singing and playing simultaneously.

Any other details are explained in full in the score.

Step by step guide to building a piece from the exercises

You may choose to ignore this guide if you wish to create your performance at random.

- 1) Choose your exercises (using the contents page to help) and order them in the table below:

Order of Exercises	Title of Exercises
1	
2	
3	
4	
5	
6	
7	
8	
9	
10	

*Feel free to extend the table onto another piece of paper if needed

- 2) Choose your techniques

Techniques can be categorised into the following groups:

Group 1 = all pitch; Group 2 = mostly pitch, some noise; Group 3 = half pitches/half noise; Group 4 = mostly noise, some pitch; and Group 5 = all noise.

The performer can choose 1–3 techniques freely for each of these groups. Techniques in ‘Group 1’ should contain pitch in the sound, and techniques in ‘Group 5’ should contain no pitch in the sound: a table has been provided below for performers to write their techniques in. The performer may use these techniques throughout the exercises where they feel necessary. However, there are some exercises which ask for specific techniques to be used (see pages 46 and 47, for example). In these exercises the numbers 1 to 5 are written above the pitches in which to apply techniques from a specific group.

Group	Techniques
1) All pitch	1) 2) 3)
2) Mostly pitch, some noise	1) 2) 3)
3) Half pitch/half noise	1) 2) 3)
4) Mostly noise, some pitch	1) 2) 3)
5) All noise	1) 2) 3)

3) Choose your dynamics/articulation

This step only applies to exercises where dynamics have been written in brackets, such as page 1. Where this occurs, the player may play any dynamic between the guidelines given. The performer may choose to switch between these dynamics throughout the exercise or choose one dynamic from the bracket and remain at that level.

Similarly, where there is no articulation, the performer may add phrasing/articulation as they wish.

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Notation

Fast

The musical notation is written on six staves in treble clef. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 4/4. The tempo marking 'Fast' is placed above the first staff. The first staff contains a dynamic marking $[ppp \rightarrow mp]$ in brackets. The notation includes various notes, rests, and accidentals, with some notes beamed together. The second staff continues the melody with a whole note and a half note. The third staff features a series of eighth and sixteenth notes. The fourth staff has a half note and a quarter note. The fifth staff contains a half note and a quarter note. The sixth staff concludes the piece with a half note and a quarter note, ending with a double bar line.

Double Entry; Pitches and Durations

Fast

The musical score consists of eight staves, each containing a single melodic line. The tempo is marked 'Fast'. The key signature has one sharp (F#). The score includes various dynamic markings (ff, p, f, mp, mf, ppp, pp, fff, mf, p, f, ff, pp) and articulation marks (accents, slurs). The notes are mostly eighth and sixteenth notes, with some half notes and rests.

Staff 1: *ff*, *p*, *f*, *mp*

Staff 2: *mf*, *ppp*, *f*, *pp*

Staff 3: *fff*, *ff*, *ppp*, *mf*

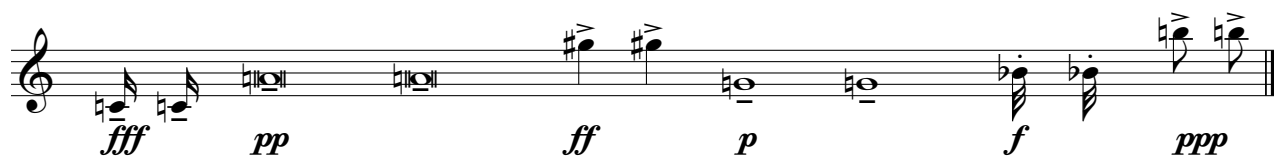
Staff 4: *f*, *p*, *fff*, *pp*

Staff 5: *ff*, *p*, *f*, *mp*

Staff 6: *ff*, *pp*, *mf*, *ppp*

Staff 7: *f*, *p*, *ff*, *pp*

Staff 8: *fff*, *f*, *ff*, *p*



Double Entry; Pitches Only

Quite Slow

The musical score consists of three staves of music, each with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Quite Slow'. The notes are primarily eighth and sixteenth notes, often beamed together. The dynamics are indicated by letters below the notes: *ff*, *p*, *f*, *mp*, *mf*, *ppp*, *f*, *pp*, *fff*, *ff*, *ppp*, *mf*, *f*, *p*, *fff*, *pp*, *ff*, *pp*, *fff*, *f*, *p*, *ff*, *pp*, *fff*, *f*, *pp*, *mf*, *fff*, *ff*, *ppp*, *f*, *p*, *fff*, *pp*, *ff*.

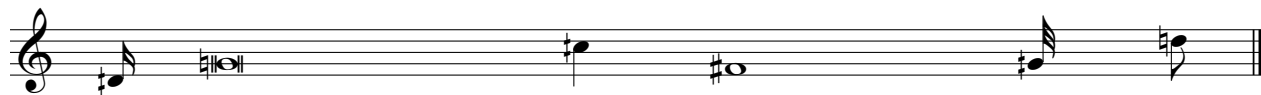
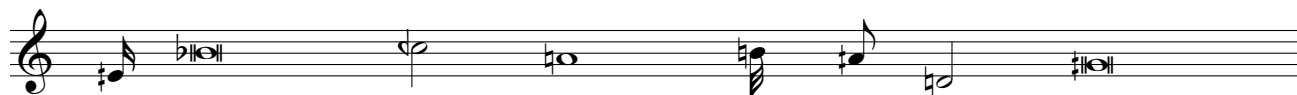
ff *p* *f* *mp* *mf* *ppp* *f* *pp* *fff* *ff* *ppp* *mf* *f* *p* *fff* *pp*

ff *p* *f* *mp* *ff* *pp* *mf* *ppp* *f* *p* *ff* *pp* *fff*

f *ff* *p* *f* *pp* *mf* *fff* *ff* *ppp* *f* *p* *fff* *pp* *ff*

Half Intervals

Fast



Double Intervals

Fast

The exercise consists of six staves of musical notation, each containing a series of double intervals. The notation is in treble clef and includes various dynamic markings and interval patterns.

Staff 1: *ppp* (pianississimo), *mf* (mezzo-forte). Dynamics: *ppp*, *mf*.

Staff 2: *pp* (pianissimo), *mp* (mezzo-piano). Dynamics: *pp*, *mp*.

Staff 3: *p* (piano), *mf* (mezzo-forte). Dynamics: *p*, *mf*.

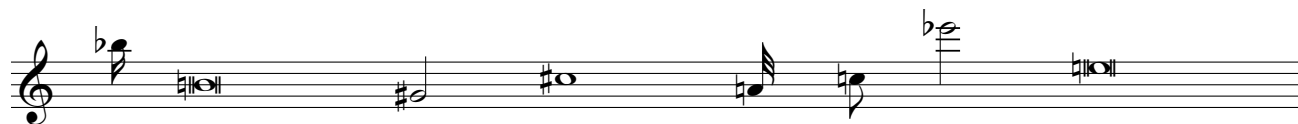
Staff 4: *ppp* (pianississimo), *f* (forte). Dynamics: *ppp*, *f*.

Staff 5: *pp* (pianissimo), *ppp* (pianississimo). Dynamics: *pp*, *ppp*.

Staff 6: *f* (forte), *p* (piano), *mf* (mezzo-forte). Dynamics: *f*, *p*, *mf*.

Fast

Inversion of Contour



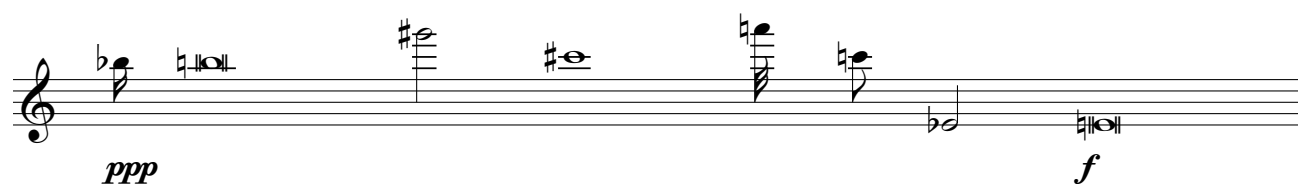
Retrograde Inversion

Fast

[*ppp* → *mp*]

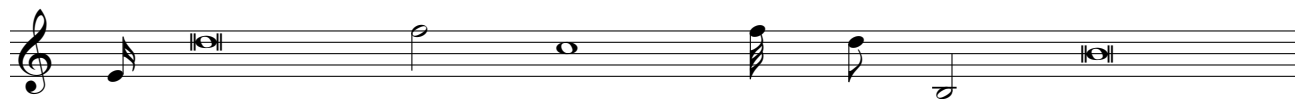
The musical score consists of six staves of music in treble clef, marked 'Fast'. The first staff includes a dynamic marking '[*ppp* → *mp*]'. The music is written in a key with one sharp (F#) and features a variety of note values including eighth, quarter, and half notes, as well as rests. The notation includes many accidentals (sharps, flats, and naturals) and some notes are beamed together. The piece concludes with a double bar line on the sixth staff.

Inversion of Intervals



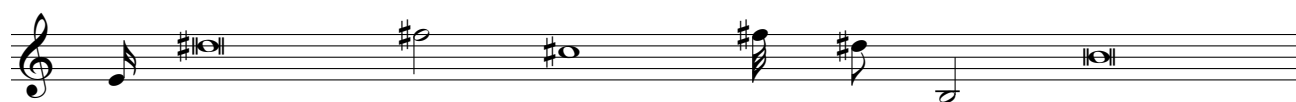
C Major Scale

Moderate



G Sharp Minor

Moderate



Blues Scale

Moderate



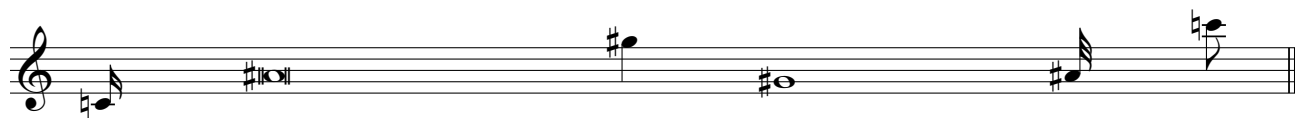
Dorian Mode

Moderate



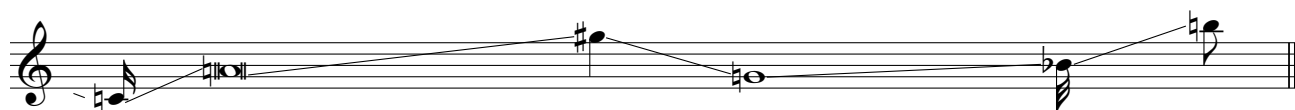
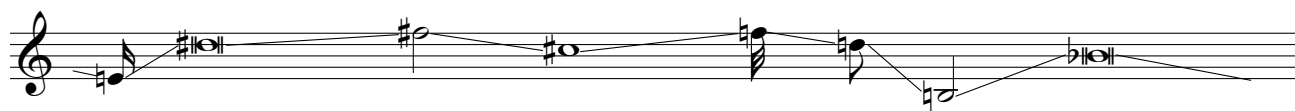
Whole Tone Scale

Moderate



Glissandi Points

Fast

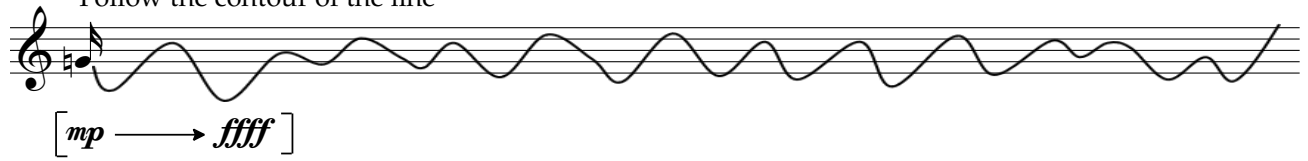


Glissandi Contour

Moderate

10"

Follow the contour of the line



10"



Hesitation

Play hesitantly with no fluency or continuity



Precision

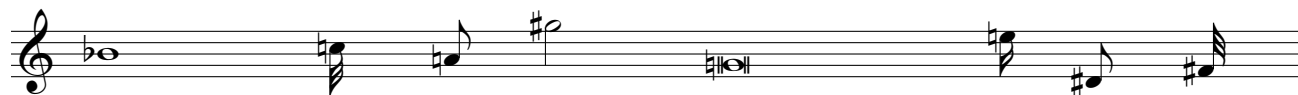
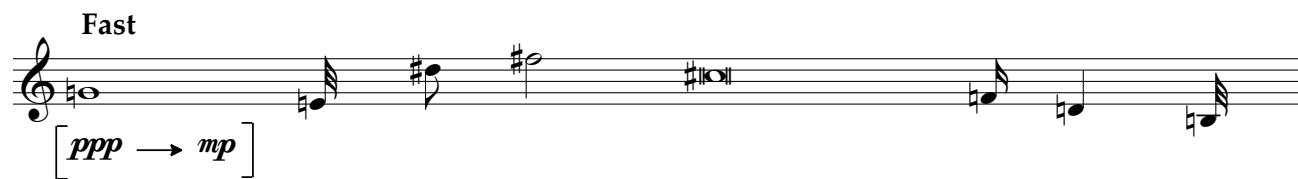
♩=112

Play with precision and in strict time, paying attention to every little detail

A musical score for a single melodic line in 4/4 time, marked with a tempo of 112 beats per minute. The score consists of nine staves of music. The key signature has one flat (B-flat). The piece is characterized by precise articulation and dynamic control. The dynamics range from fortissimo (ff) to pianissimo (pp), with some passages marked fortississimo (ffff) and others piano (p). The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. The score is written in a single system, with the music flowing across the staves. The first staff begins with a fortissimo (ff) dynamic and a half note. The second staff has a half note followed by a quarter note. The third staff starts with a half note and a quarter note. The fourth staff begins with a half note and a quarter note. The fifth staff starts with a half note and a quarter note. The sixth staff begins with a half note and a quarter note. The seventh staff starts with a half note and a quarter note. The eighth staff begins with a half note and a quarter note. The ninth staff starts with a half note and a quarter note, ending with a double bar line.

f *ff* *pp* *fff* *pp* *ff* *pp* *ff* *ffff* *pp* *ff* *pp* *p* *p* *ffff* *pp* *ff*

Duration Inversion



All Short Durations

Fast

The musical score consists of six staves, each containing eight notes. The notes are primarily eighth and sixteenth notes, often beamed together. The dynamics range from *ppp* (pianississimo) to *fff* (fortississimo). The key signature has one flat (B-flat). The tempo is marked 'Fast'.

Staff 1: *ppp*, *f*, *p*, *ff*, *pp*, *fff*, *p*, *f*

Staff 2: *fff*, *ff*, *ppp*, *mf*, *f*, *p*, *fff*, *pp*

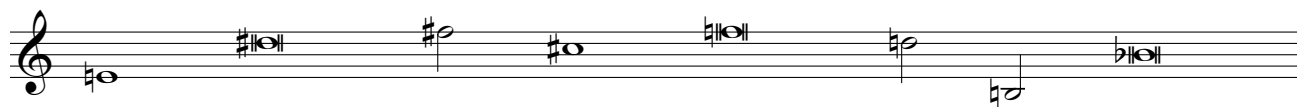
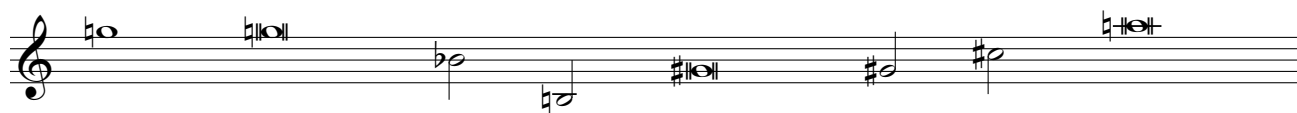
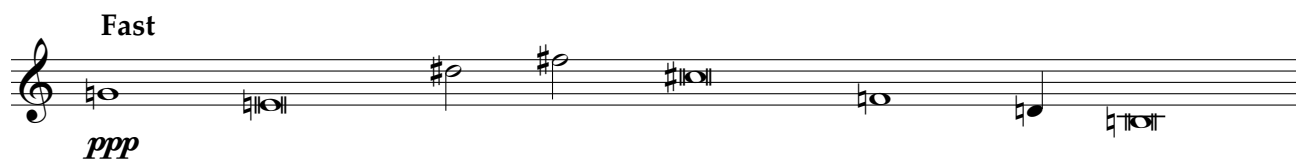
Staff 3: *f*, *fff*, *pp*, *ff*, *p*, *f*, *ppp*, *mf*

Staff 4: *f*, *p*, *ff*, *pp*, *fff*, *f*, *ff*, *p*

Staff 5: *f*, *pp*, *mf*, *fff*, *ff*, *ppp*, *f*, *p*

Staff 6: *f*, *pp*, *mf*, *fff*, *ff*, *ppp*

All Long Durations

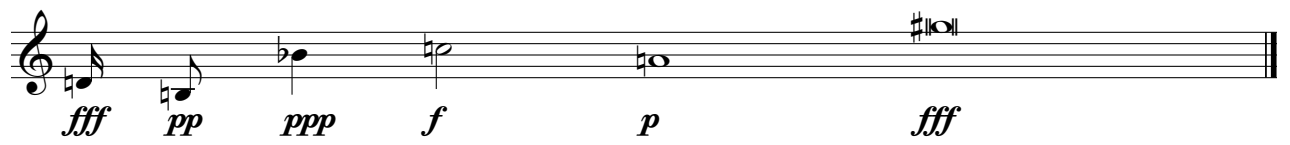


Isorhythm

Fast

The musical score for 'Isorhythm' is composed of nine staves, each containing a sequence of notes with dynamic markings. The dynamics are as follows:

- Staff 1: *ppp*, *f*, *p*, *fff*, *pp*, *ppp*, *f*, *p*
- Staff 2: *fff*, *pp*, *ppp*, *f*, *p*, *fff*, *pp*, *ppp*
- Staff 3: *f*, *p*, *fff*, *pp*, *ppp*, *f*, *p*, *fff*
- Staff 4: *pp*, *ppp*, *f*, *p*, *fff*, *pp*, *ppp*, *f*
- Staff 5: *p*, *fff*, *pp*, *ppp*, *f*, *p*, *fff*, *pp*
- Staff 6: *ppp*, *f*, *p*, *fff*, *pp*, *ppp*, *f*, *p*
- Staff 7: *fff*, *pp*, *ppp*, *f*, *p*, *fff*, *pp*, *ppp*
- Staff 8: *f*, *p*, *fff*, *pp*, *ppp*, *f*, *p*, *fff*
- Staff 9: *pp*, *ppp*, *f*, *p*, *fff*, *pp*, *ppp*, *f*



Twelve-Tone Matrix

Below is a twelve-tone matrix. The performer may wish to play the rows from left to right and vice versa; play the columns from top to bottom and vice versa; play several rows or columns simultaneously (where possible); or may wish to play a combination of paths. The performer may decide to choose their path through the matrix during the performance, or may create a short piece from the materials provided prior to the performance. Durations: follow the duration sequence from left to right, once you reach the end start from the beginning again (as many times as needed). A tempo marking and a range of dynamics have also been provided. Articulation is at the performer's discretion.

Slow

$[ppp \rightarrow mp]$

	I-0	I-9	I-8	I-11	I-6	I-10	I-7	I-4	I-3	I-5	I-2	I-1	
P-0	G	E	E \flat	F \sharp	C \sharp	F	D	B	B \flat	C	A	A \flat	R-0
P-3	B \flat	G	F \sharp	A	E	A \flat	F	D	C \sharp	E \flat	C	B	R-3
P-4	B	A \flat	G	B \flat	F	A	F \sharp	E \flat	D	E	C \sharp	C	R-4
P-1	A \flat	F	E	G	D	F \sharp	E \flat	C	B	C \sharp	B \flat	A	R-1
P-6	C \sharp	B \flat	A	C	G	B	A \flat	F	E	F \sharp	E \flat	D	R-6
P-2	A	F \sharp	F	A \flat	E \flat	G	E	C \sharp	C	D	B	B \flat	R-2
P-5	C	A	A \flat	B	F \sharp	B \flat	G	E	E \flat	F	D	C \sharp	R-5
P-8	E \flat	C	B	D	A	C \sharp	B \flat	G	F \sharp	A \flat	F	E	R-8
P-9	E	C \sharp	C	E \flat	B \flat	D	B	A \flat	G	A	F \sharp	F	R-9
P-7	D	B	B \flat	C \sharp	A \flat	C	A	F \sharp	F	G	E	E \flat	R-7
P-10	F	D	C \sharp	E	B	E \flat	C	A	A \flat	B \flat	G	F \sharp	R-10
P-11	F \sharp	E \flat	D	F	C	E	C \sharp	B \flat	A	B	A \flat	G	R-11
	IR-0	IR-9	IR-8	IR-11	IR-6	IR-10	IR-7	IR-4	IR-3	IR-5	IR-2	IR-1	

Duration Sequence:



Magic Square

Below is a magic square containing pitches attached to specific durations. Each small number is positioned on the right of the specified pitch in each square, and equals a duration. Each number is attached to a specific duration (see key below). The performer may wish to play the rows from left to right and vice versa; play the columns from top to bottom and vice versa; play the diagonals starting from any corner; play several rows, columns or diagonals simultaneously (where possible); or may wish to play a combination of paths. The performer may also decide to choose their path through the square during the performance, or may create a short piece from the materials provided prior to the performance. A tempo marking and a range of dynamics have also been provided.

Fast

[*mf* → *fff*]

G ₂	E ₇	D# ₃	F# ₈	C# ₄	F ₉	D ₅	B ₁	Bb ₆
C ₇	A ₃	F# ₈	F ₄	G# ₉	D# ₅	G ₁	E ₆	C# ₂
G# ₃	G ₈	E ₄	C# ₉	C ₅	D# ₁	Bb ₆	D ₂	B ₇
Bb ₈	G ₄	F# ₉	D# ₅	C ₁	B ₆	D ₂	A ₇	C# ₃
E ₄	C# ₉	Bb ₅	A ₁	F# ₆	D# ₂	D ₇	F ₃	C ₈
C# ₉	F ₅	D ₁	B ₆	Bb ₂	G ₇	E ₃	D# ₈	F# ₄
B ₅	F# ₁	Bb ₆	G ₂	E ₇	D# ₃	C ₈	A ₄	G# ₉
D ₁	F ₆	C ₂	E ₇	C# ₃	Bb ₈	A ₄	F# ₉	D# ₅
C ₆	B ₂	D ₇	A ₃	C# ₈	Bb ₄	G ₉	F# ₅	D# ₁

1= 

2= 

3= 


4= 

5= 

6= 

7= 

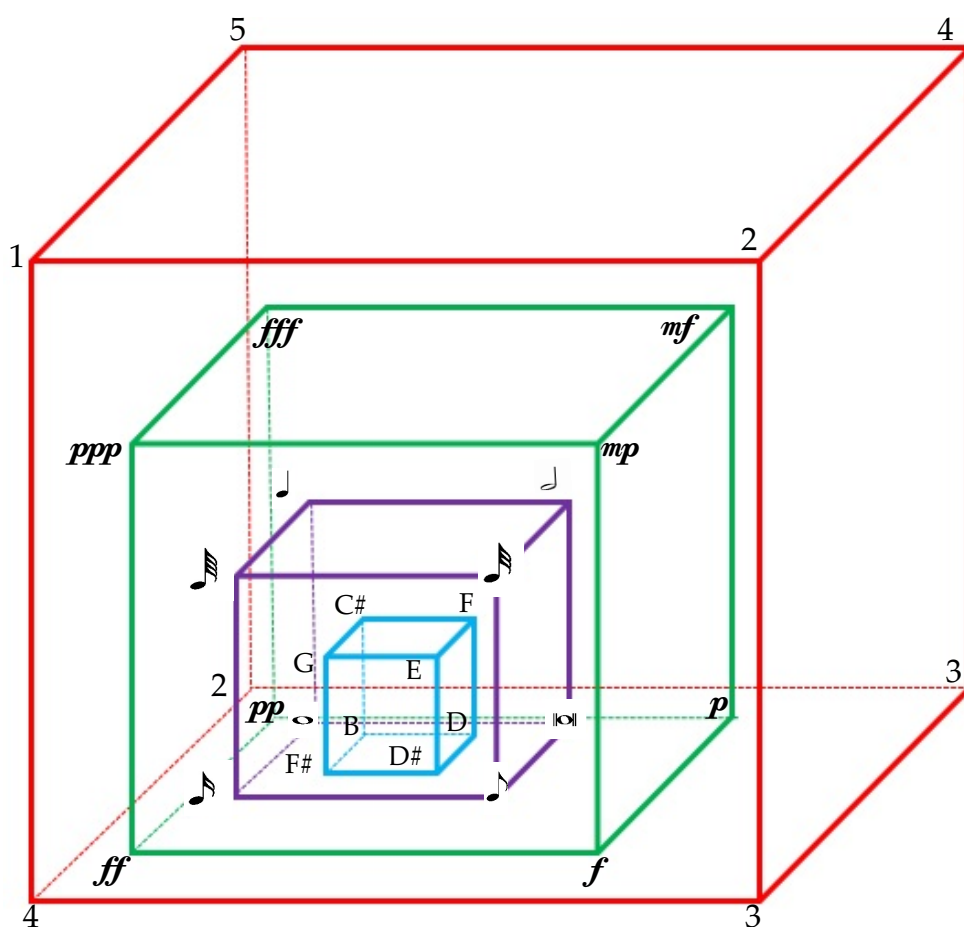
8= 

9= 

Ghost Cube

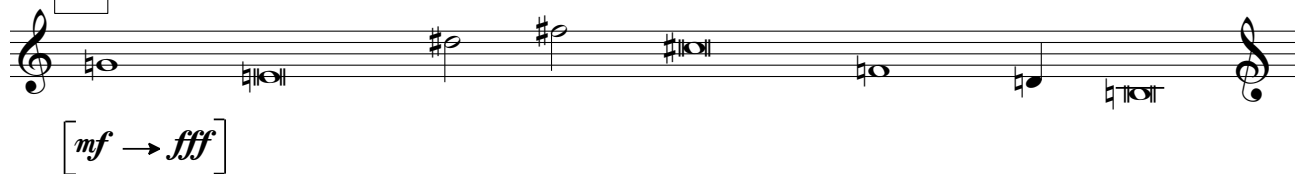
Below is a ghost cube: a pre-compositional technique developed by Xenakis. The smallest cube contains a set of pitches (one pitch attached to each corner). Similarly, the second to smallest cube has one duration attached to each corner; the second to largest cube, dynamics; and the largest cube, techniques (the numbers correspond to the numbers in your devised technique table). Use the set of cubes to create a short musical exercise via matching the parameters of the corners with one another: for example, if playing the back left hand corner the pitch will be C#, the duration will be a crotchet, the dynamic will be triple forte, and the technique will be 5 (all noise). Similarly, if playing the top front right hand corner the result would be an E paired with a demi-semi-quaver, mezzo forte and 2 (mostly pitch, some noise). The performer may also wish to rotate one or more of the cubes at any time in order to get different combinations of the different parameters. The performer may also wish to improvise or notate their path through the ghost cube. If choosing the latter option the performer may wish to notate every aspect and set the range of each pitch etc. into a sequence which can be played as written in the performance.

Moderate



Puzzle Canon 1

Fast

A

Moderate

B

Repeat until the other player finishes section A, then stop playing



Repeat until the other player reaches section B, then move on to section A

Puzzle Canon 2

Slow

x4

V3

V4

ppp

x4

ppp

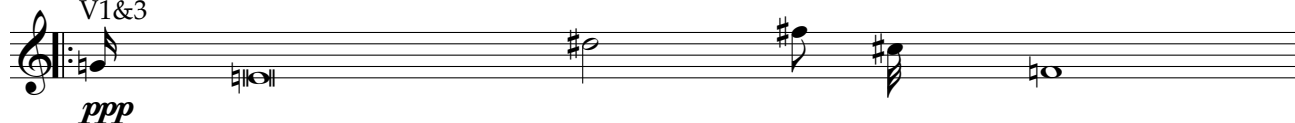
The musical score for "Puzzle Canon 2" on page 30 is written for two systems of two staves each. The first system is marked "Slow" and "x4". The top staff has a treble clef and a key signature of one flat (B-flat). It begins with a repeat sign and a first ending bracket. The bottom staff has a treble clef and a key signature of one flat. It begins with a repeat sign and a first ending bracket. A dashed line connects the first ending of the top staff to the first ending of the bottom staff. The second system also has two staves with treble clefs and a key signature of one flat. The top staff has a repeat sign and a first ending bracket. The bottom staff has a repeat sign and a first ending bracket. The piece ends with a double bar line and a repeat sign.

Canon

Below is a four-part canon. Each voice/instrument should repeat their part 4 times, and start at the places indicated in the example at the bottom of the page.

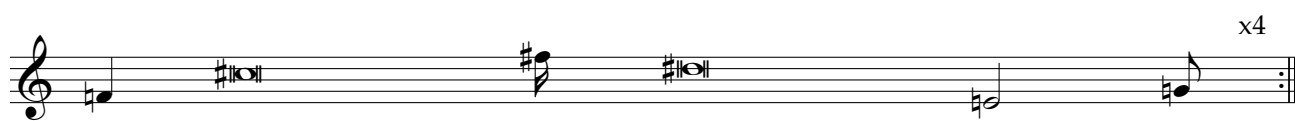
Moderate

V1&3



Moderate

V2



Moderate

V4



Example



Mirror Canon

Moderate

The musical score for "Mirror Canon" is written for two voices in G major. It consists of six staves of music. The tempo is marked "Moderate". The dynamics are indicated by the following sequence of markings: *ppp*, *f*, *p*, *ff*, *pp*, *fff*, *p*, *f*, *fff*, *ff*, *ppp*, *mf*, *f*, *p*, *fff*, *pp*, *f*, *fff*, *pp*, *ff*, *p*, *f*, *fff*, *ff*, *ppp*, *f*, *pp*, *mf*, *fff*, *ff*, *ppp*, *f*, *pp*, *mf*, *fff*, *ff*, *ppp*, *f*, *pp*, *mf*, *fff*, *ff*, *ppp*.

Hocket

Fast

ppp *ff* *fff* *mf* *pp* *f*

p *f* *ppp* *ff* *fff* *mf* *pp*

f *p* *ff* *f* *fff* *pp* *ff* *p*

f *mf* *ppp* *f* *p* *ff* *pp*

Past

Very Fast

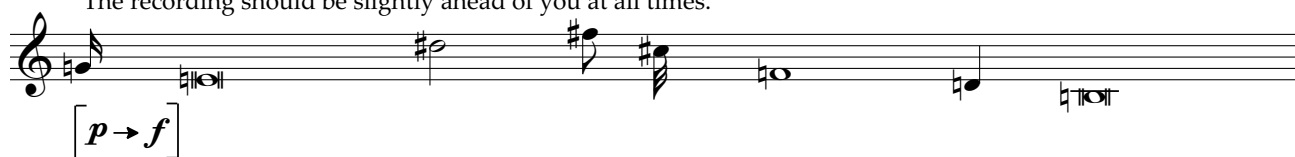
1. Play the exercise once through while audio recording it on an available recording device.
2. Play the recording, and just listen (past).



Present

Moderate

1. Prior to the performance, audio record yourself playing the exercise once through on an available recording device.
2. During the performance, play the recording, and then play the exercise along with the recording. The recording should be slightly ahead of you at all times.



Prognostication

Very Slow

1. Walk into the performance space, put your music on your stand, sit down, prepare to start and then play the exercise once through (prediction).
2. Once finished walk over to the side of the performance space and sit and wait for one minute.
3. Walk back onto the stage, put your music on your stand, sit down, prepare to start and then play the exercise once through (future/present).



Tri-chords

senza misura

Each comma equals 1-3"

The musical score consists of two staves of triads. The first staff contains eight triads with dynamic markings *pp*, *fff*, *p*, *f*, *mf*, *ppp*, *ff*, and *fff*. The second staff contains eight triads with dynamic markings *pp*, *f*, *ppp*, *mf*, *mp*, *f*, *p*, and *ff*. The triads are written in treble clef with various accidentals (sharps, flats, naturals) and are separated by commas. The first staff ends with a double bar line.

Tri-chords: Pitches and Durations

Fast

Each comma equals 1-3"

First system of musical notation. The treble clef staff contains four measures of music, each starting with a tri-chord (three notes beamed together) followed by a comma. The notes are: G#4, A#4, Bb4; G#4, A#4, Bb4; G#4, A#4, Bb4; G#4, A#4, Bb4. The bass clef staff contains four measures of music, each starting with a tri-chord (three notes beamed together) followed by a comma. The notes are: G#3, A#3, Bb3; G#3, A#3, Bb3; G#3, A#3, Bb3; G#3, A#3, Bb3. Dynamics are marked below the treble staff: *fff*, *p*, *f*, and *mp*.

Second system of musical notation. The treble clef staff contains four measures of music, each starting with a tri-chord (three notes beamed together) followed by a comma. The notes are: G#4, A#4, Bb4; G#4, A#4, Bb4; G#4, A#4, Bb4; G#4, A#4, Bb4. The bass clef staff contains four measures of music, each starting with a tri-chord (three notes beamed together) followed by a comma. The notes are: G#3, A#3, Bb3; G#3, A#3, Bb3; G#3, A#3, Bb3; G#3, A#3, Bb3. Dynamics are marked below the treble staff: *ff*, *pp*, *mf*, and *ppp*.

Third system of musical notation. The treble clef staff contains four measures of music, each starting with a tri-chord (three notes beamed together) followed by a comma. The notes are: G#4, A#4, Bb4; G#4, A#4, Bb4; G#4, A#4, Bb4; G#4, A#4, Bb4. The bass clef staff contains four measures of music, each starting with a tri-chord (three notes beamed together) followed by a comma. The notes are: G#3, A#3, Bb3; G#3, A#3, Bb3; G#3, A#3, Bb3; G#3, A#3, Bb3. Dynamics are marked below the treble staff: *f*, *mp*, *ff*, and *pp*.

Fourth system of musical notation. The treble clef staff contains four measures of music, each starting with a tri-chord (three notes beamed together) followed by a comma. The notes are: G#4, A#4, Bb4; G#4, A#4, Bb4; G#4, A#4, Bb4; G#4, A#4, Bb4. The bass clef staff contains four measures of music, each starting with a tri-chord (three notes beamed together) followed by a comma. The notes are: G#3, A#3, Bb3; G#3, A#3, Bb3; G#3, A#3, Bb3; G#3, A#3, Bb3. Dynamics are marked below the treble staff: *fff*, *f*, *ff*, and *p*.

Tetra-chords

senza misura

Each comma equals 1-3"

The image shows two staves of musical notation for a Tetra-chords exercise. Each staff contains eight chords, each preceded by a comma (,) indicating a breath or phrasing mark. The chords are written in treble clef and consist of four notes each. The dynamic markings for the first staff are *ff*, *ppp*, *f*, *p*, *mp*, *fff*, *pp*, and *ppp*. The dynamic markings for the second staff are *ff*, *p*, *fff*, *mp*, *mf*, *p*, *f*, and *pp*. The second staff ends with a double bar line.

Tetra-chords: Pitches and Durations

Fast

The image displays two rows of musical notation, each containing eight tetra-chords. The first row is marked 'Fast' and the second row is marked 'ppp'. The chords are written on a treble clef staff with a key signature of two sharps (F# and C#). The chords are as follows:

Row	Chord 1	Chord 2	Chord 3	Chord 4	Chord 5	Chord 6	Chord 7	Chord 8
Row 1	pp	f	p	mf	mp	fff	p	ff
Row 2	ppp	pp	fff	mp	p	f	ppp	ff

Hexa-chords

senza misura

Each comma equals 6-9"

The musical score consists of two staves, each containing a sequence of eight hexachords. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The second staff begins with a treble clef and a key signature of two flats (Bb and Eb). Each hexachord is represented by a group of six notes, with dynamic markings (ff, fff, f, mf, fff, ff, fff) placed below the notes. The notes are connected by commas, indicating a sequence of chords. The first staff ends with a double bar line, and the second staff ends with a double bar line.

Hexa-chords: Pitches and Durations

Moderate

The musical score is organized into four staves, each containing four hexachordal chords. The chords are marked with dynamic levels: *pp*, *ppp*, *p*, *mp*, and *pppp*.

Staff 1: *pp*, *ppp*, *p*, *ppp*

Staff 2: *mp*, *ppp*, *pp*, *ppp*

Staff 3: *pp*, *p*, *ppp*, *mp*

Staff 4: *pppp*, *p*, *pp*

Clusters

senza misura

Each comma equals 3-6"

The musical score consists of two staves of music. The first staff contains seven measures of music, each marked with a dynamic: *ff*, *f*, *ffff*, *mf*, *fff*, *f*, and *ff*. The second staff contains seven measures of music, each marked with a dynamic: *fff*, *ff*, *fff*, *mf*, *f*, *fff*, and *ff*. The music is written in a single system with a treble clef and a key signature of one flat (B-flat). The notes are grouped into clusters, and the dynamics are indicated by the number of 'f's. The first staff ends with a double bar line, and the second staff ends with a double bar line.

Clusters: Pitches and Durations

Quite Fast

The musical score consists of four staves of music, each containing four measures. The tempo is marked 'Quite Fast'. The key signature is one sharp (F#) and the time signature is 4/4. The dynamics are indicated by *ff*, *fff*, *f*, *mf*, and *ff*. The notation includes various cluster chords, some with accents, and some with ties. The first staff starts with a *ff* cluster, followed by a *fff* cluster, then a *f* cluster, and ends with a *mf* cluster. The second staff starts with a *mf* cluster, followed by a *fff* cluster, then a *ff* cluster, and ends with a *fff* cluster. The third staff starts with a *ff* cluster, followed by a *f* cluster, then a *fff* cluster, and ends with a *mf* cluster. The fourth staff starts with a *fff* cluster, followed by a *f* cluster, then a *ff* cluster, and ends with a *ff* cluster.

ff *fff* *f*

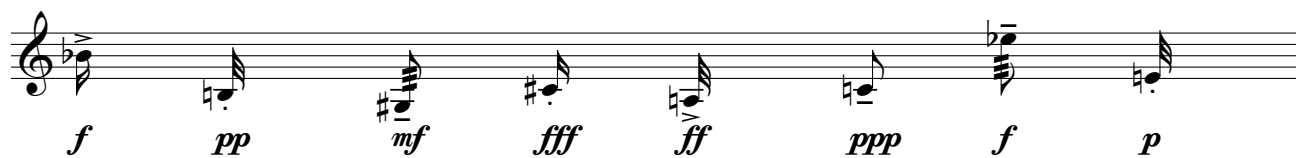
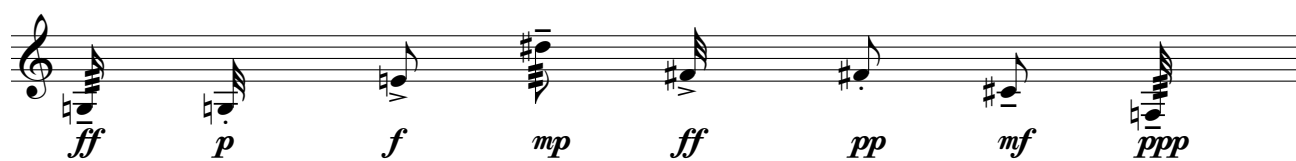
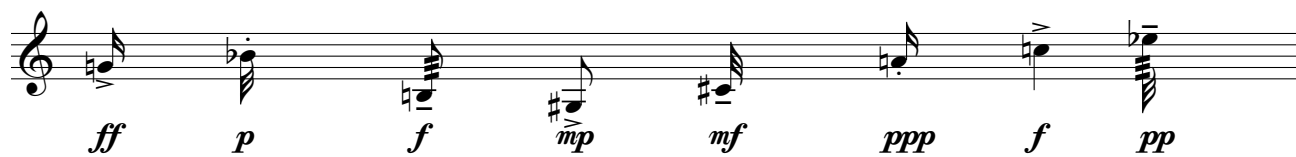
mf *fff* *ff* *fff*

ff *f* *fff* *mf*

fff *f* *ff*

Tremolo Interjections

Fast



Technique Interjections 1

Fast

ppp

The musical score consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Fast' and the dynamic is 'ppp'. The first staff contains a quarter note G4, a half rest, a quarter note A4, a quarter note B4, a quarter note C5, a half rest, a quarter note D5, and a half rest. The second staff contains a quarter note E5, a quarter note F#5, a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, a quarter note D6, and a quarter note E6. The third staff contains a quarter note F#5, a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, a quarter note D6, a quarter note E6, and a quarter note F#6. The fourth staff contains a quarter note G6, a quarter note A6, a quarter note B6, a quarter note C7, a quarter note D7, a quarter note E7, a quarter note F#7, and a quarter note G7. The fifth staff contains a quarter note A7, a quarter note B7, a quarter note C8, a quarter note D8, a quarter note E8, a quarter note F#8, a quarter note G8, and a quarter note A8. The sixth staff contains a quarter note B8, a quarter note C9, a quarter note D9, a quarter note E9, a quarter note F#9, a quarter note G9, a quarter note A9, and a quarter note B9. The piece concludes with a double bar line.

Technique Interjections 2

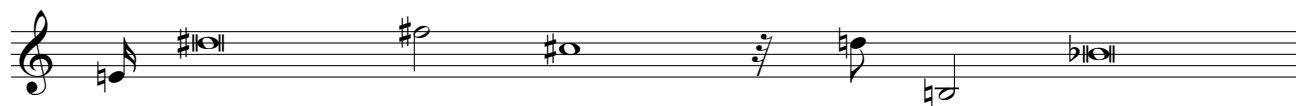
Fast

The musical score consists of six staves, each containing eight notes. The notes are primarily eighth and sixteenth notes, often beamed together. The dynamics are indicated by letters below the notes, and fingering numbers are shown above some notes.

Staff	Note 1	Note 2	Note 3	Note 4	Note 5	Note 6	Note 7	Note 8
1	ppp	f	p	ff	pp	fff	p	f
2	ppp	ff	fff	mf	pp	f	p	ff
3	f	fff	pp	ff	p	f	ppp	mf
4	pp	ff	mp	f	p	ff	pp	fff
5	p	f	mf	ppp	ff	fff	pp	f
6	ppp	mf	mp	f	p			ff

Rest Interjections 1

Moderate



Rest Interjections 2

Very Fast

Musical score for "Rest Interjections 2" in G major, 2/4 time, marked "Very Fast". The score consists of eight staves of music. The first staff includes a dynamic marking of $[mf \rightarrow mp]$. The music is characterized by rapid sixteenth-note patterns, often beamed in groups of four, and frequent rests. The key signature has one sharp (F#), and the time signature is 2/4. The piece concludes with a double bar line on the eighth staff.

Run 2

Moderate

The musical score for "Run 2" is written in treble clef and consists of six staves. The tempo is marked "Moderate".

- Staff 1:** Begins with a trill (tr) on a whole note, marked *p*. This is followed by a long rest, then a series of three eighth notes (F#, G, A) marked *f*, all under a slur.
- Staff 2:** Continues with a series of eighth notes (B, C, D, E, F, G, A, B) marked *p*, under a slur. This is followed by a trill (tr) on a whole note.
- Staff 3:** Starts with a trill (tr) on a whole note, marked *f*. This is followed by a series of eighth notes (A, B, C, D, E, F, G, A) marked *p*, under a slur.
- Staff 4:** Continues with a series of eighth notes (B, C, D, E, F, G, A, B) marked *f*, under a slur.
- Staff 5:** Continues with a series of eighth notes (C, D, E, F, G, A, B, C) marked *f*, under a slur.
- Staff 6:** Ends with a series of eighth notes (D, E, F, G, A, B, C, D) marked *f*, under a slur.

Grace Note Run 1

Very Slow

The musical score consists of four staves, each with a treble clef and a key signature of one flat (B-flat). The first staff is marked *pp* (pianissimo) and the second staff is marked *ff* (fortissimo). The third staff is marked *pp* and the fourth staff is marked *ff*. The music is a continuous run of grace notes, primarily eighth and sixteenth notes, with some triplet markings. The tempo is indicated as 'Very Slow'.

pp

ff

pp

ff

Grace Note Run 2

Very Slow

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#), and the time signature is 4/4. The melody is composed of eighth and quarter notes, with some measures containing beamed eighth notes. The piece begins with a treble clef and a key signature of one sharp. The melody is written on a single staff. The piece ends with a double bar line. The dynamic marking *pp* is written below the first measure.

[illegible][illegible]

Parts of Music

Quite Slow

Combine the below materials in various ways for no shorter than 30", and no longer than 5'. Pitches must remain in their original order for the first iteration, for all other iterations the pitches may be fragmented. All other parameters should be improvised.

Pitches:



Durations:



Dynamics:

$$[ppp \longrightarrow mf]$$

Techniques:

Trill/Ord./Tremolo

Text Piece 1

Play pitches in their original order as fast as possible, and in the highest range possible. The sequence may be repeated as many times as the performer wishes. Articulation is at the performer's discretion.

Duration: 30"

senza misura

[*f* → *ffff*]

Text Piece 2

Play pitches in their original order as slow as possible, and in the lowest range possible. Only play the sequence once. Articulation is at the performer's discretion. Duration: as long as it takes to play all 12 pitches at a very slow tempo.

senza misura




[*pppp* → *p*]

The musical notation consists of a single staff with a treble clef. It contains 12 notes, each with a flat or sharp sign, indicating specific pitches. The notes are: B-flat, A-flat, G-flat, F-flat, E-flat, D-flat, C-flat, B-flat, A-flat, G-flat, F-flat, and E-flat. The notes are written in a sequence that starts with a very low pitch and gradually rises to a higher pitch, then falls back to a low pitch. The dynamic marking [pppp → p] indicates a crescendo from pianissimo to piano.

Text Piece 4

Play pitches in their original order. Begin fast and progressively slow down with each iteration. The sequence may be repeated as many times as the performer wishes. Articulation must be strictly adhered to. Duration: no longer than 5 minutes.

senza misura



The musical notation is on a single staff in treble clef with a key signature of one sharp (F#). It consists of a sequence of 12 notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, and C4. The notes are written as eighth notes with stems pointing downwards. There are accents (>) above the 5th and 7th notes. The piece ends with a double bar line and repeat dots. Below the staff, a dynamic marking is shown in brackets: [*ffff* ————— *pppp*].

[*ffff* ————— *pppp*]

Gradually progress from the loudest to the quietest dynamic with each repetition

Text Piece 5

Start at the beginning of the pitch sequence (G) or choose another alternative pitch sequence from another exercise. Gradually progress through the sequence (in order) adding on a pitch each time. For example: G-C#-G-C#-B-G-C#-B-F-G etc. However, the performer may wish to repeat a selection of pitches several times before moving onto the next pitch: G-G-G-G-C#-G-C#-B-G-C#-B-F etc., for example. Articulation is at the performer's discretion. Dynamics must be strictly adhered to. Duration: no longer 3'.

Very Slow

ppp *p* *pp* *pppp* *mp* *p* *p* *mp* *pppp* *pp* *p* *ppp*

Text Piece 6

Play pitches in their original order. On the first iteration state the entire pitch sequence, then with each subsequent iteration gradually subtract pitches, starting from the 12th pitch inwards. The performer may not repeat the same number of notes again. For example, repeating pitches 1-12 or 1-6 is not allowed. Instead the performer must play pitches 1-12, then 1-11, then 1-10 etc. Articulation is at the performer's discretion.

Dynamics must be strictly adhered to. Duration: as long as the process takes.

Very Fast

fff f ff ffff mf f f mf ffff ff f fff

Text Piece 7

Play pitches in their original order. Gradually progress from pure pitch techniques (1 on scale) to noise techniques (5 on scale). The pitch sequence may only be played once. Articulation is at the performer's discretion. Duration: as long as it takes to play the sequence once through at the chosen tempo. The tempo may also fluctuate.



Text Piece 8

Play pitches in their original order. Gradually progress from noise techniques (5 on scale) to pure pitch techniques (1 on scale) with each iteration. For example, the first iteration of the 12 pitch sequence must only include noise techniques, the second must include mostly noise, some pitch, the third: half noise/half pitch, the fourth: mostly pitch, some noise, and the fifth: pitched techniques only. Articulation is at the performer's discretion. Duration: as long as the process takes at the chosen tempo. The tempo must not fluctuate.



Text Piece 9

Play pitches in their original order. First play all 12 pitches as singular notes. Next play all the possible dyads harmonically (as block chords), and in order by stacking the previous pitch above or below the following pitch (see the brackets below). Repeat this process by playing all of the possible trichords, then tetrachords, pentachords, and hexachords. The dynamic sequence must be strictly adhered to: apply one dynamic to each pitch, starting from the first dynamic, once you reach the end of the sequence, repeat the sequence again (as in an isorhythm). Articulation: add an accent after every 3-6 pitches. All noteheads should be equal to a quaver. Duration: as long as the process takes.



Dynamic Sequence:

fff → *f* → *ff* → *ffff* → *f* → *ff* → *f* → *mf*

Text Piece 10

Play pitches in their original order. First play all 12 pitches as singular notes. Next play all the possible dyads melodically, by holding the previous pitch whilst playing the following pitch so that they overlap (see the example below). Repeat this process by playing all of the possible trichords, then tetrachords, pentachords, and hexachords. The dynamic sequence must be strictly adhered to: apply one dynamic to each pitch, starting from the first dynamic, once you reach the end of the sequence, repeat the sequence again (as in an isorhythm). Articulation: the entire exercise should be played legato. All noteheads should be equal to a semi-breve. Duration: as long as the process takes.



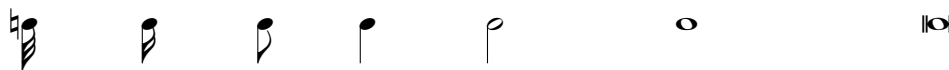
Dynamic Sequence:

ppp → *p* → *pp* → *pppp* → *p* → *pp* → *p* → *mp*



Text Piece 11

Play pitches in their original order. With each iteration, gradually progress from the shortest duration to the longest. The pitch sequence may be repeated as many times as the performer wishes. Durations may be used more than once. The performer may choose to progress through the durations from shortest to longest in their strict order, for example, one iteration of demi-semi-quaver, a second iteration of semi-quavers, then a third iteration of all quavers etc. They may choose to create a less straightforward path: one iteration of a mixture of demi-semi-quavers, semi-quavers, and quavers, then a second iteration comprising a mixture of quavers, crotchets and minims etc. Only use the articulations provided. Duration: as long as the process takes.

Quite Fast**Pitches:****Durations:****Articulations:**

Text Piece 12

Play pitches in their original order. The pitch sequence may only be played once. Gradually progress from the longest duration to the shortest. Durations may be used more than once. The performer may choose to progress through the durations from the longest to shortest in their strict order, for example starting at the breve, then playing the semi-breve, then the minim etc. or they may choose to create a less straightforward path: breve to semi-breve, then go back one step to the breve, then semi-breve, semi-breve, minim, crotchet, quaver, quaver etc. Only use the articulations provided. Duration: as long as it takes to play all 12 pitches once with your chosen durations.

Quite Slow
Pitches:

fff

Durations:



Articulations:



Text Piece 13

Begin on the opening G and glissando to one of the three pitches provided in brackets. If the chosen bracketed pitch is the same as the previous pitch then just sustain the pitch that you are currently playing. If there are 2-3 players, then each player must choose a different pitch to either glissando to or to sustain. If more than 3 players, then the duplication of pitches is allowed. Durations of the glissandi: follow the duration sequence from left to right, repeat the sequence as many times as needed. If 2 or more players, all players should start at a different point within the sequence. Once you reach your chosen bracketed pitch, sustain your pitch until all the other players have reached their pitch. These same rules apply to when a player reaches a unison pitch (e.g. all players must reach the F# after the first bracket of pitches before the players start to glissando to their next bracketed pitch, and so on). Articulation is at the performer's discretion. Duration: as long as the process takes.

Very Slow

Pitches:



[*f* → *ffff*]



Duration Sequence:



Text Piece 14

Begin on the opening G and glissando to one of the three pitches provided in brackets. Rest for 3-8" between each set of pitches (see commas). If the chosen bracketed pitch is the same as the previous pitch then just sustain the pitch that you are currently playing. If there are 2-3 players, then each player must choose a different pitch to either glissando to or to sustain. If more than 3 players, then the duplication of pitches is allowed. Durations of the glissandi: follow the duration sequence from left to right, repeat the sequence as many times as needed. If 2 or more players, all players should start at a different point within the sequence. Once you reach your chosen bracketed pitch, sustain your pitch until all the other players have reached their pitch, then stop playing. Articulation is at the performer's discretion.

Duration: as long as the process takes.

Quite Slow
Pitches:

[pppp → p]

Duration Sequence:

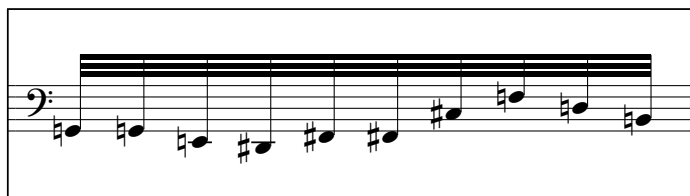
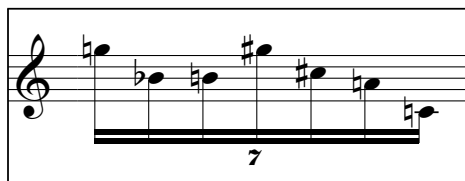


Open Form 1

Slow

Play boxes in any order. Boxes may be repeated. Leave 1-3" between each one. Duration 30"-1'30".

Dynamics: $[ppp \rightarrow fff]$



Open Form 2

Slow

Play boxes in any order. Only play each box once. Leave 3-6" between each one. Duration: as long as it takes to play all boxes.

Dynamics: $[ppp \rightarrow fff]$



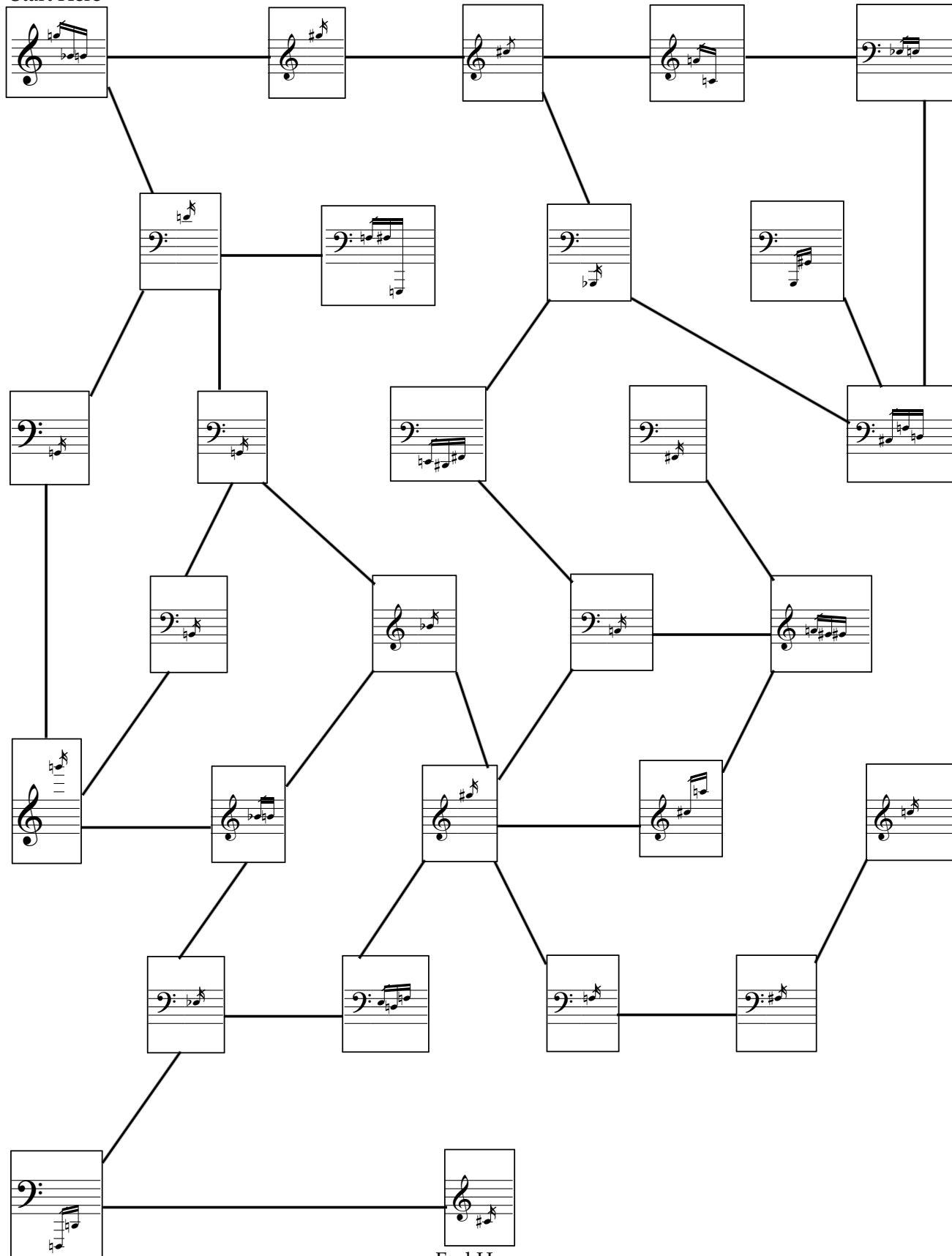
Open Form 3

Moderate

Start where indicated. Choose and follow the available paths until the end box is reached. You may only work backwards if you reach a dead end. Gaps may be left between each box while paths are chosen. Duration: as long as it takes to reach the end box.

Dynamics: $mf \rightarrow ffff$

Start Here



End Here

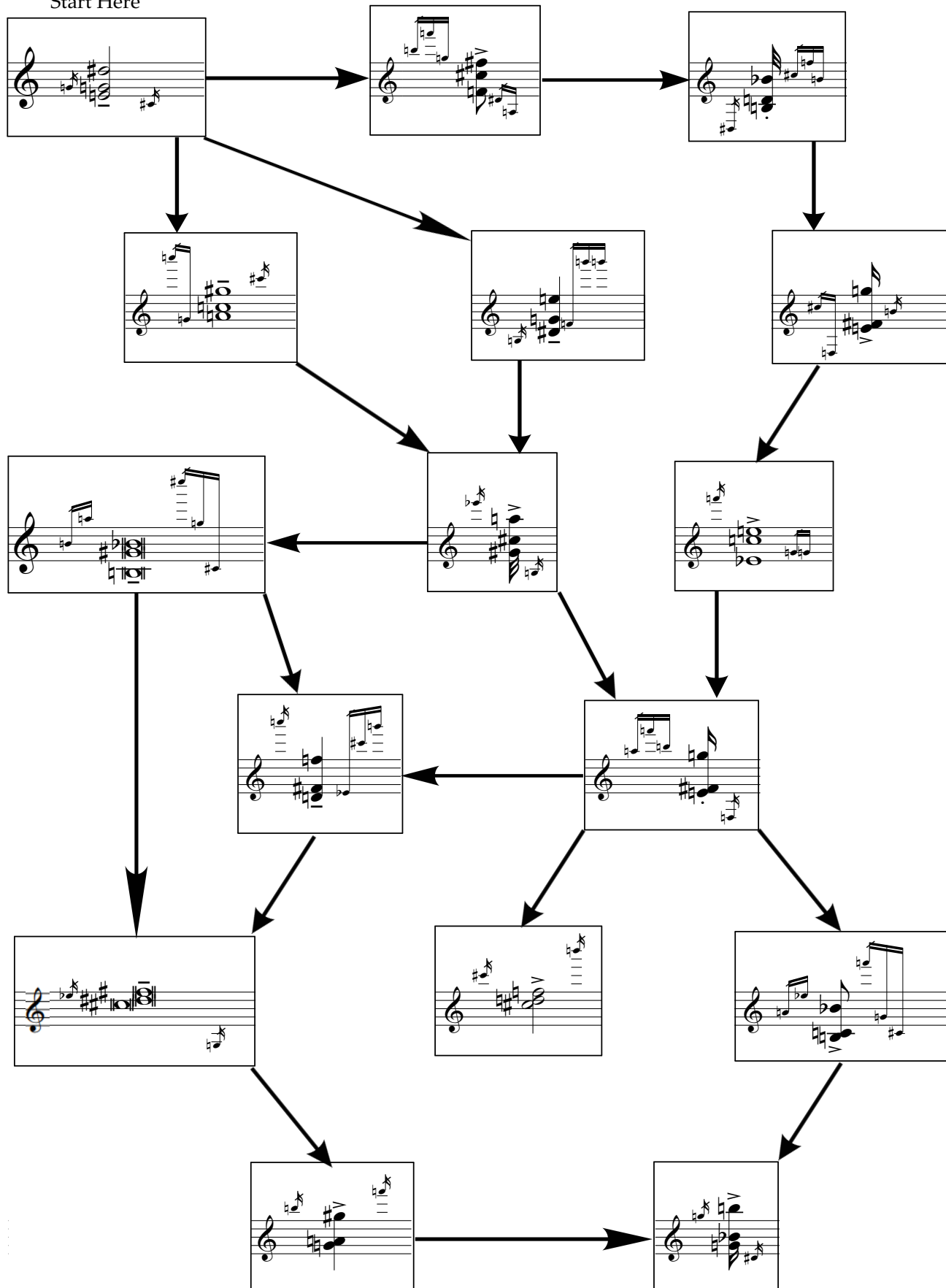
Open Form 4

Quite Slow

Start where indicated. Follow the direction of the arrows. If you land on a dead end you must stop there. Gaps may be left between each box while paths are chosen. Duration: as long as it takes.

Dynamics: $[mf \longrightarrow ffff]$

Start Here

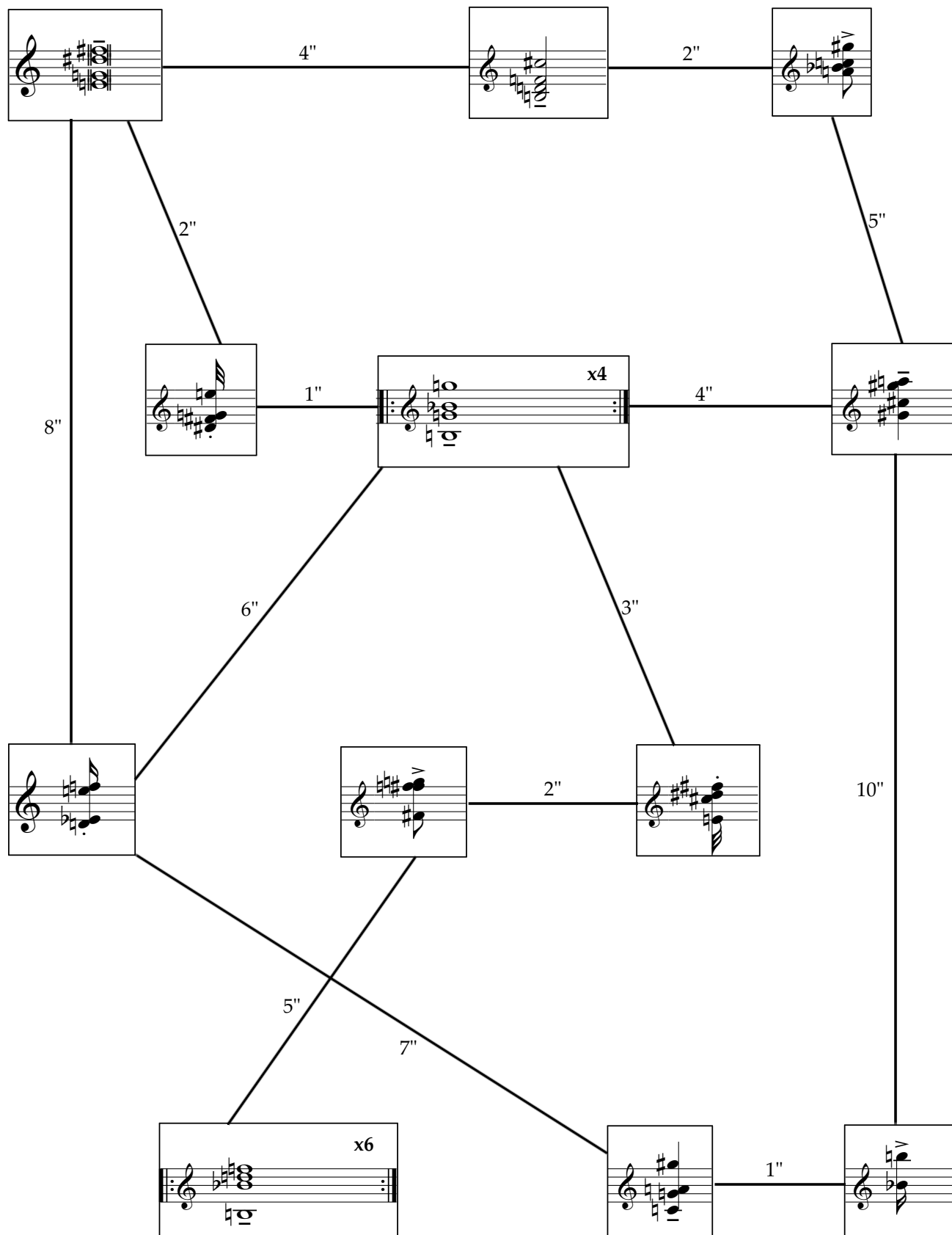


Open Form 5

Moderate

Start on any box. Follow the path/s that the box offers. Leave the indicated amount of seconds between boxes. Boxes may be repeated. Duration: 1-3'.

Dynamics: $[pppp \rightarrow mp]$

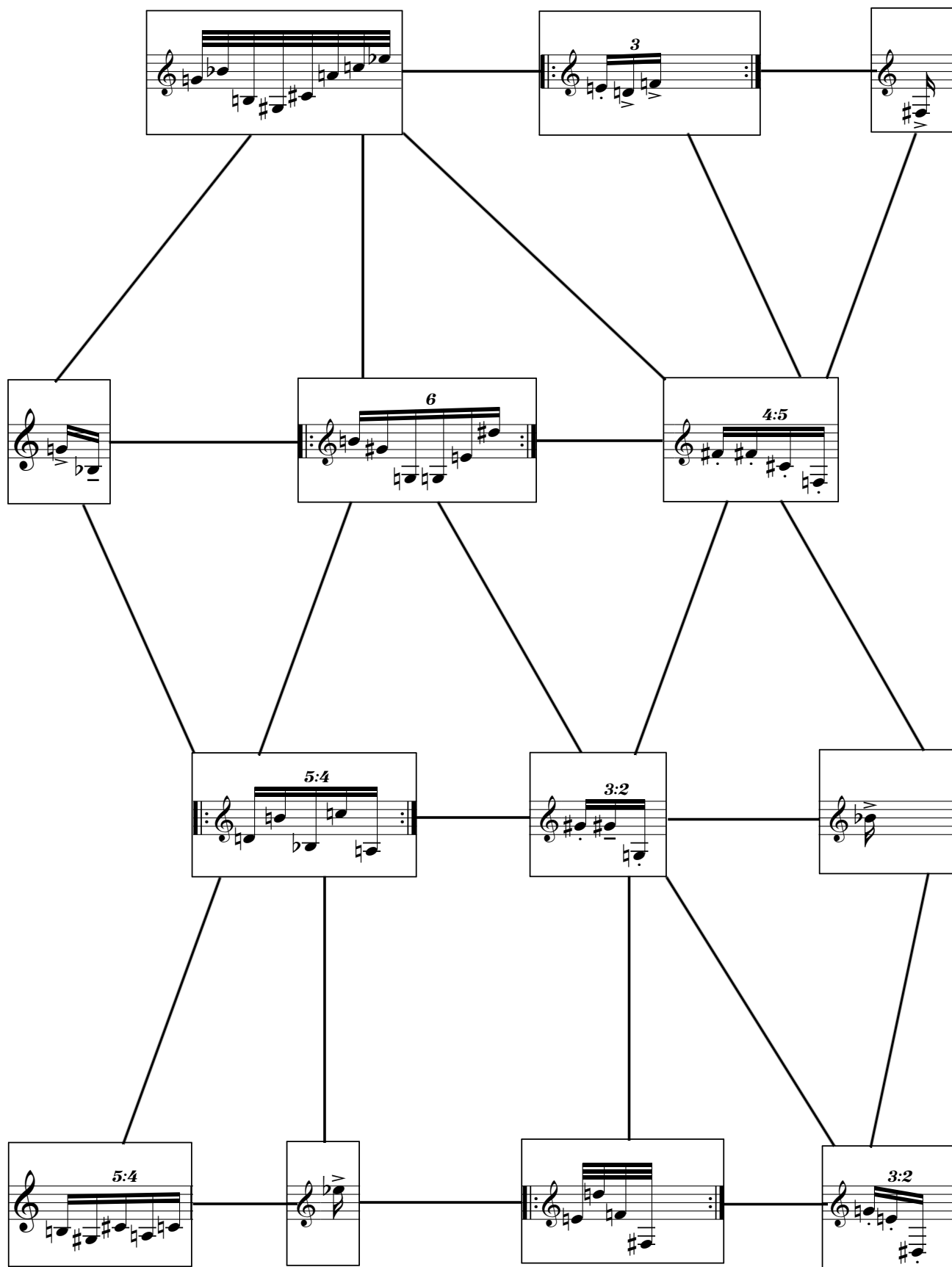


Open Form 6

Slow

Start on any box. Follow the path/s which that box offers. Boxes may be repeated. No rests between boxes. Any boxes that include repeat marks can be repeated as many times as the performer wishes. Duration: 1-3'

Dynamics: $[pppp \longrightarrow mp]$

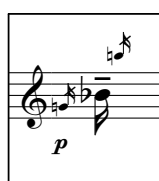
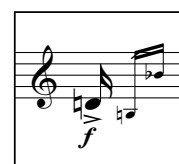


Open Form 7

Moderate

Draw in lines to create a path through the boxes. Play boxes in this order. Leave 1-10" between each one.

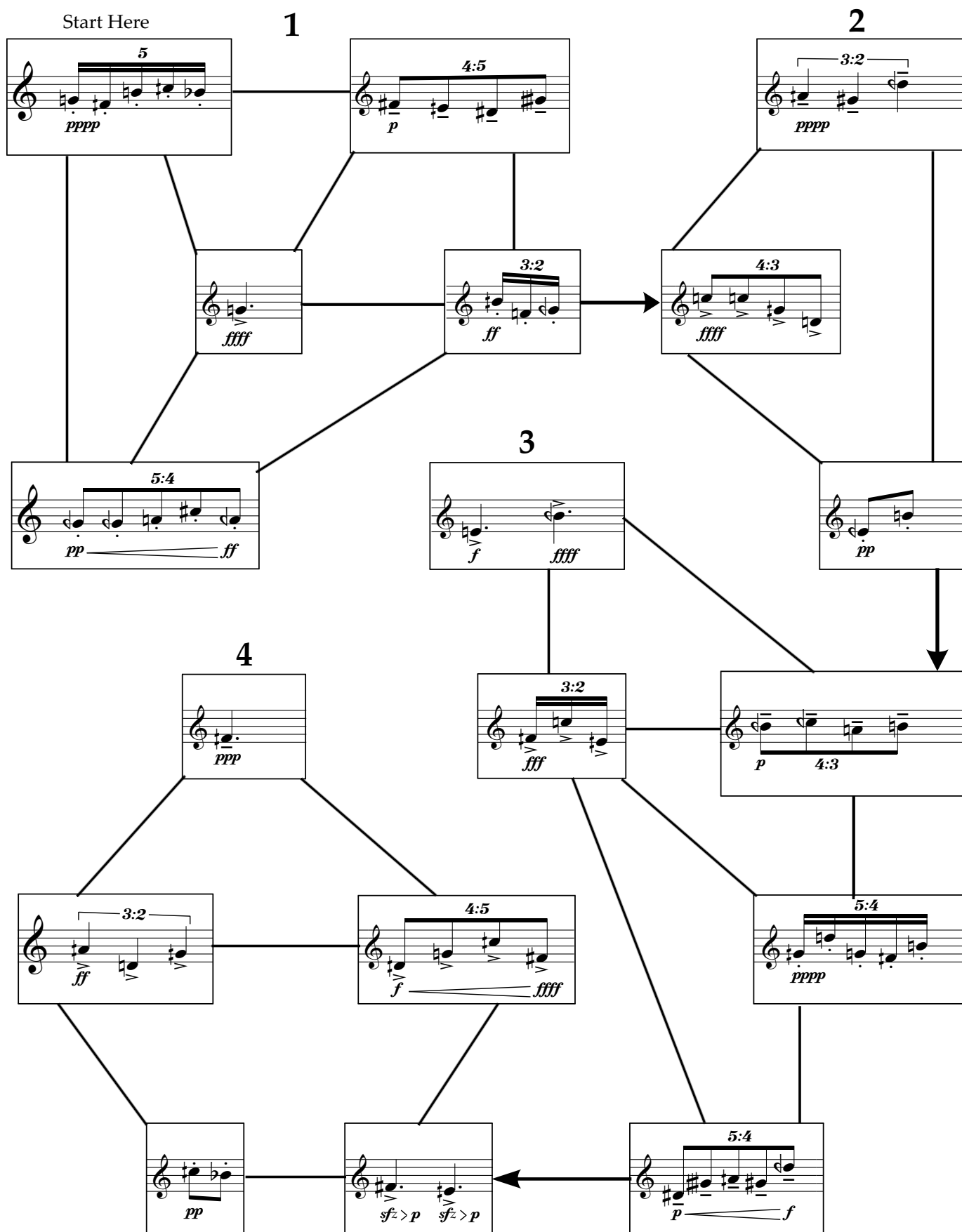
Duration: as long as it takes to play all boxes.



Open Form 8

Quite Slow

There are 4 aggregates of boxes. Start where indicated and move freely between the boxes within the aggregate. However, once you've followed the arrow to the next aggregate, you may not go back to the previous one. No rests between boxes. Duration: 1-3'



Arrow Contour

Fast

Follow the contour of the arrows. Exact pitches are indeterminate. Durations are provided.

↑ = up in pitch; ↓ = down in pitch; ← = same as previous pitch

The musical notation for the 'Fast' section consists of a series of notes on a five-line staff, each with a dynamic marking and a pitch contour arrow. The notes are as follows:

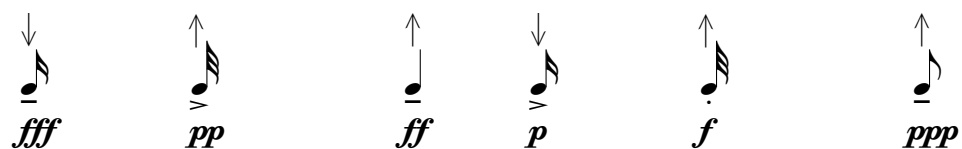
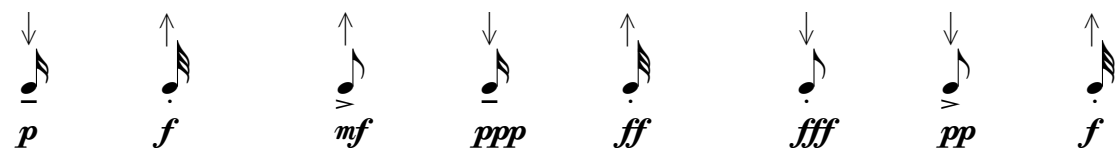
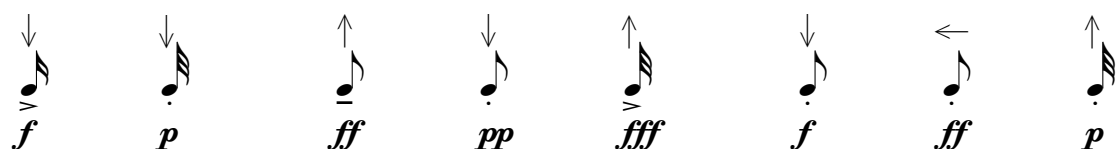
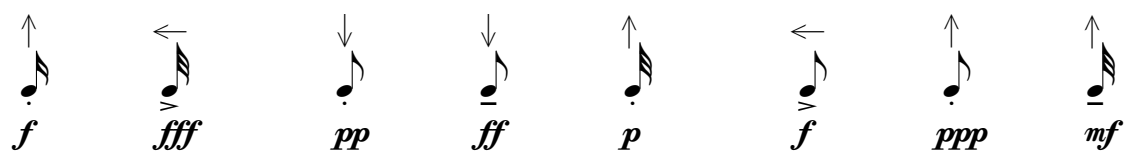
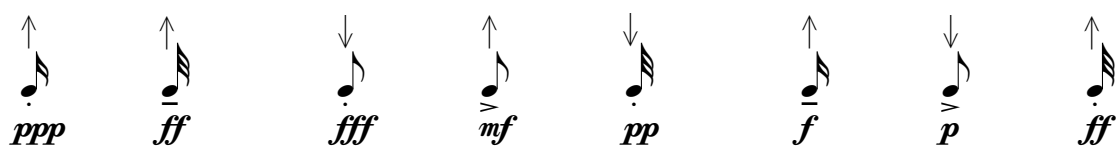
- First note: Treble clef, G4, *ff*, arrow ↓
- Second note: Treble clef, G4, *p*, arrow ↓
- Third note: Treble clef, G4, *f*, arrow ↑
- Fourth note: Treble clef, A4, *mp*, arrow ↑
- Fifth note: Treble clef, A4, *mf*, arrow ↓
- Sixth note: Treble clef, G4, *ppp*, arrow ↓
- Seventh note: Treble clef, G4, *f*, arrow ↓
- Eighth note: Treble clef, G4, *pp*, arrow ↓
- Ninth note: Treble clef, G4, *ppp*, arrow ↑
- Tenth note: Treble clef, G4, *ff*, arrow ↑
- Eleventh note: Treble clef, G4, *fff*, arrow ↓
- Twelfth note: Treble clef, A4, *mf*, arrow ↑
- Thirteenth note: Treble clef, A4, *pp*, arrow ↓
- Fourteenth note: Treble clef, G4, *f*, arrow ↑
- Fifteenth note: Treble clef, G4, *p*, arrow ↓
- Sixteenth note: Treble clef, G4, *ff*, arrow ↑
- Seventeenth note: Treble clef, G4, *f*, arrow ↑
- Eighteenth note: Treble clef, G4, *fff*, arrow ←
- Nineteenth note: Treble clef, G4, *pp*, arrow ↓
- Twentieth note: Treble clef, A4, *ff*, arrow ↓
- Twenty-first note: Treble clef, A4, *f*, arrow ↑
- Twenty-second note: Treble clef, G4, *ppp*, arrow ↑
- Twenty-third note: Treble clef, G4, *mf*, arrow ↑
- Twenty-fourth note: Treble clef, G4, *f*, arrow ↓
- Twenty-fifth note: Treble clef, G4, *pp*, arrow ↓
- Twenty-sixth note: Treble clef, G4, *ff*, arrow ↓
- Twenty-seventh note: Treble clef, G4, *f*, arrow ↑
- Twenty-eighth note: Treble clef, G4, *fff*, arrow ↑
- Twenty-ninth note: Treble clef, G4, *pp*, arrow ↓
- Thirtieth note: Treble clef, G4, *f*, arrow ↓
- Thirty-first note: Treble clef, G4, *ppp*, arrow ↑
- Thirty-second note: Treble clef, G4, *f*, arrow ↑

Arrow Contour; All Short Durations

Quite Slow

Follow the contour of the arrows. Exact pitches are indeterminate. Durations are provided.

↑ = up in pitch; ← = same as previous pitch; ↓ = down in pitch

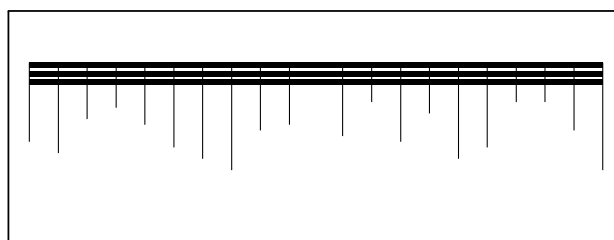
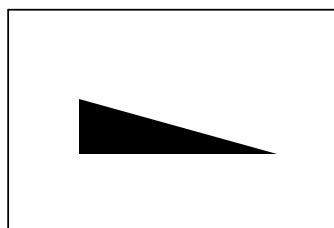
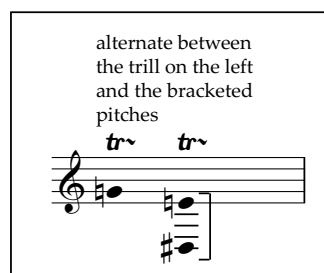
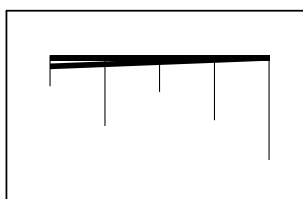
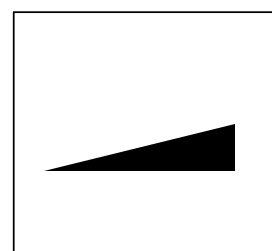
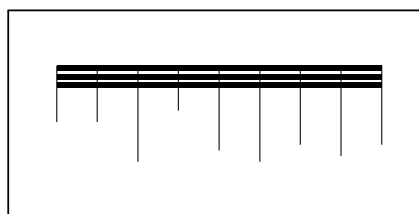
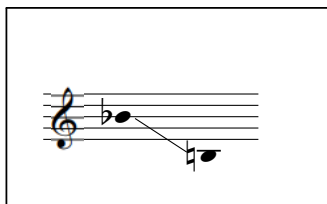
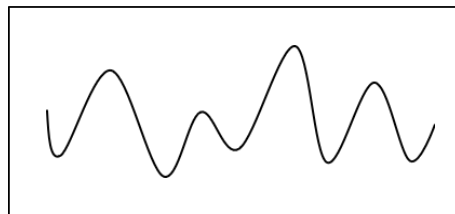
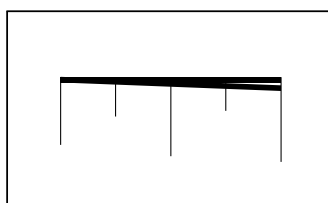
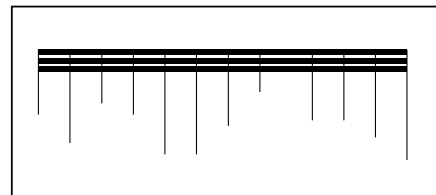
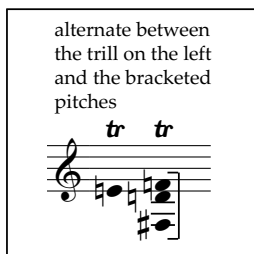
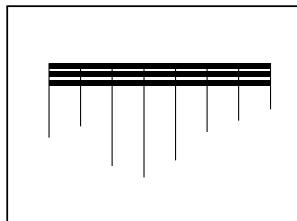


Graphic Notation

Play boxes in any order. Boxes may be repeated and may last between 3-12" each. Leave 1-3" between each box. Duration: 20-30".

senza misura

Dynamics: $[ppp \longrightarrow fff]$



Relative Pitch Notation 1

Play all pitches in a range relative to their position on the staff below.

H (top line) = highest register of instrument; M (middle line) = middle register of instrument;

L (bottom line) = lowest register of instrument.

Quite Fast

H M L

[*f* → *ffff*]

H M L

H M L

H M L

H M L

H M L

Relative Pitch Notation 2

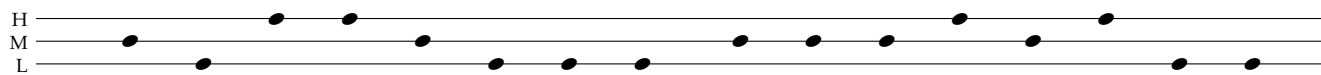
Pick three pitches: one in each register of your instrument and apply them to the pattern below.

All pitches should be the same duration (e.g. quavers, semiquavers).

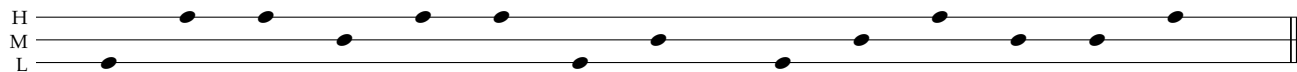
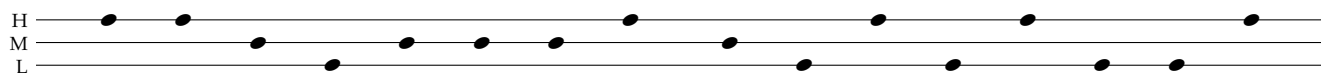
H (top line) = highest register of instrument; M (middle line) = middle register of instrument;

L (bottom line) = lowest register of instrument.

Fast



fff



Space-Time Notation

Quite Slow

pppp

The musical score consists of ten staves, each containing a single melodic line. The notation is minimalist, using only half notes and rests. The first staff begins with a half note on G4, followed by a half note on F#4, and then a half note on E4. The second staff continues with a half note on D4, followed by a half note on C4, and then a half note on B3. The third staff continues with a half note on A3, followed by a half note on G3, and then a half note on F#3. The fourth staff continues with a half note on E3, followed by a half note on D3, and then a half note on C3. The fifth staff continues with a half note on B2, followed by a half note on A2, and then a half note on G2. The sixth staff continues with a half note on F#2, followed by a half note on E2, and then a half note on D2. The seventh staff continues with a half note on C2, followed by a half note on B1, and then a half note on A1. The eighth staff continues with a half note on G1, followed by a half note on F#1, and then a half note on E1. The ninth staff continues with a half note on D1, followed by a half note on C1, and then a half note on B0. The tenth staff concludes with a half note on A0, followed by a half note on G0, and then a double bar line.

Guitar Tab

Quite Fast

First system of guitar notation. The treble clef staff contains musical notation. The guitar tab staff shows fret numbers: 3, 0, 11, 14, 9, 1, 3, 0.

[*ppp* → *mp*]

Second system of guitar notation. The treble clef staff contains musical notation. The guitar tab staff shows fret numbers: 6, 8, 5, 16, 3, 12, 4, 2.

Third system of guitar notation. The treble clef staff contains musical notation. The guitar tab staff shows fret numbers: 15, 15, 6, 0, 4, 4, 9, 17.

Fourth system of guitar notation. The treble clef staff contains musical notation. The guitar tab staff shows fret numbers: 8, 4, 12, 3, 13, 2, 2, 15.

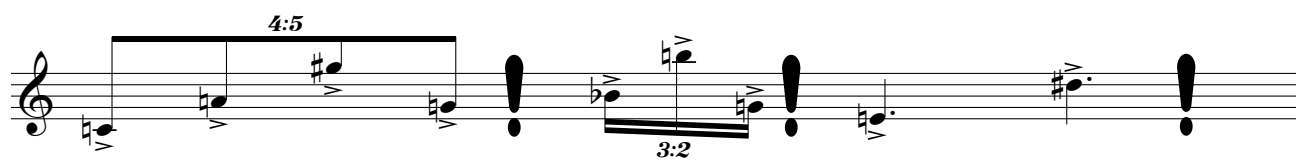
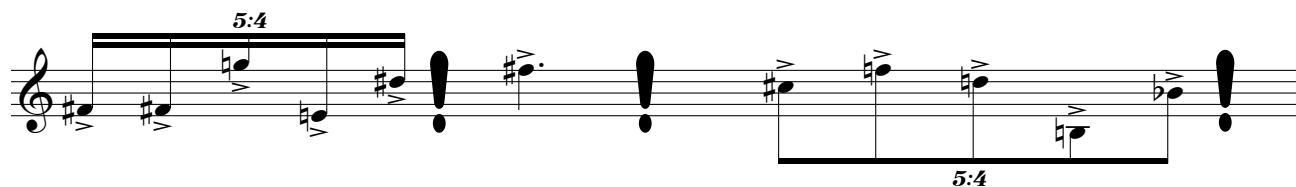
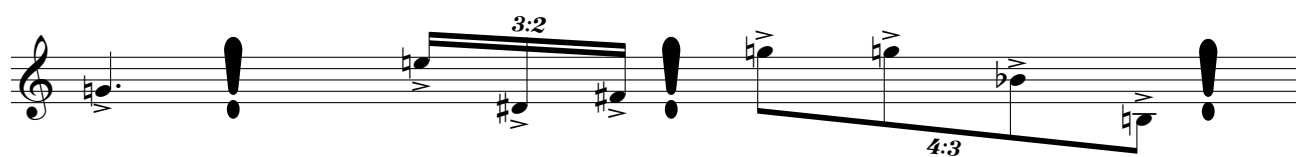
Fifth system of guitar notation. The treble clef staff contains musical notation. The guitar tab staff shows fret numbers: 0, 11, 14, 9, 13, 10, 0, 6.

Sixth system of guitar notation. The treble clef staff contains musical notation. The guitar tab staff shows fret numbers: 1, 5, 16, 3, 6, 19.

Exclamations

Very Fast

Play short gestures abruptly and disconnected from one another, leaving a short gap in between each one.



Wordsearch

This wordsearch comprises 26 musical directions regarding tempo, dynamics, range, and playing technique (e.g. Quiet/Loud, Legato/Staccato). The word 'highest' would indicate to play the provided musical passage in the instruments highest register. Similarly, the word 'fastest' would indicate that the passage be played as fast as possible. Here are three possible ways to perform this exercise, although you may choose to do a variation of these suggestions: 1) find all words prior to the performance and then apply the directions to the musical passage in the order which you found them, repeating the short passage with each new direction; 2) find the words during the performance, performing the short musical passage with each new direction as and when you find them; 3) play the musical passage as a continuous loop throughout the entire performance, applying each direction as you find them. You may also wish to combine directions at any point.

V	G	V	V	X	U	W	L	H	M	O	H	S	O	Y	H	D	I	K	W	S	D	E	H
F	C	V	I	G	X	E	B	I	E	D	L	C	T	Y	H	L	Y	I	U	Z	Z	J	O
Y	M	P	U	Y	H	R	A	G	Y	O	W	D	A	Q	P	K	Y	H	N	B	Q	K	T
A	S	H	H	I	I	E	I	H	W	B	Q	T	R	U	J	E	V	H	S	S	W	A	A
C	F	T	F	C	G	O	X	E	I	Y	L	H	B	I	Z	N	T	H	F	L	M	U	R
I	P	S	W	Y	H	K	R	L	N	I	X	N	I	E	G	Q	P	G	H	U	Y	X	B
N	N	E	O	M	E	C	G	E	X	E	Z	S	V	T	D	E	F	B	T	R	P	B	I
R	M	W	T	Z	S	S	H	G	A	I	F	N	N	E	M	A	N	Y	S	R	I	K	V
W	S	O	A	I	T	L	O	A	W	J	S	O	O	R	S	X	C	Y	M	E	V	O	A
Q	J	L	R	M	F	O	N	T	C	U	Z	O	C	T	B	Q	M	P	L	E	F	M	Z
O	V	S	B	Y	D	W	P	O	R	S	A	V	Q	G	S	F	A	S	T	D	E	S	N
D	L	G	I	K	R	R	M	U	H	F	M	P	D	U	P	S	Q	L	R	Y	B	Y	E
E	U	X	V	A	P	E	W	T	S	U	B	A	O	R	I	H	Y	L	E	I	B	H	S
T	Z	W	O	V	E	E	D	H	S	P	I	F	E	P	V	E	T	P	W	F	E	H	G
A	J	E	T	R	F	T	P	U	G	E	X	B	N	O	A	O	T	U	O	G	U	M	N
C	T	G	L	N	C	C	U	Y	O	P	W	W	O	C	R	T	D	E	L	N	V	Y	V
H	J	X	O	M	R	K	W	O	L	L	H	O	D	O	K	A	C	P	S	T	O	F	M
E	B	C	M	I	G	E	B	R	W	X	M	B	L	V	P	C	K	P	O	T	H	A	R
D	N	S	R	T	Y	B	E	J	J	R	C	M	F	I	U	C	Z	D	B	H	P	E	W
L	L	R	E	Q	E	H	E	Y	N	S	M	K	W	B	J	A	D	W	K	L	T	O	L
T	D	Q	H	E	G	I	E	N	P	Q	U	S	Y	R	Z	T	S	M	G	S	M	D	D
Y	Q	H	O	I	A	M	U	C	H	M	D	Z	L	Q	A	T	S	P	L	A	Q	E	Y
S	A	R	H	Z	K	W	N	Q	V	F	D	T	V	T	S	G	J	F	Y	W	O	D	O
S	T	S	E	D	U	O	L	W	P	T	I	J	P	O	I	N	X	S	R	J	J	Y	

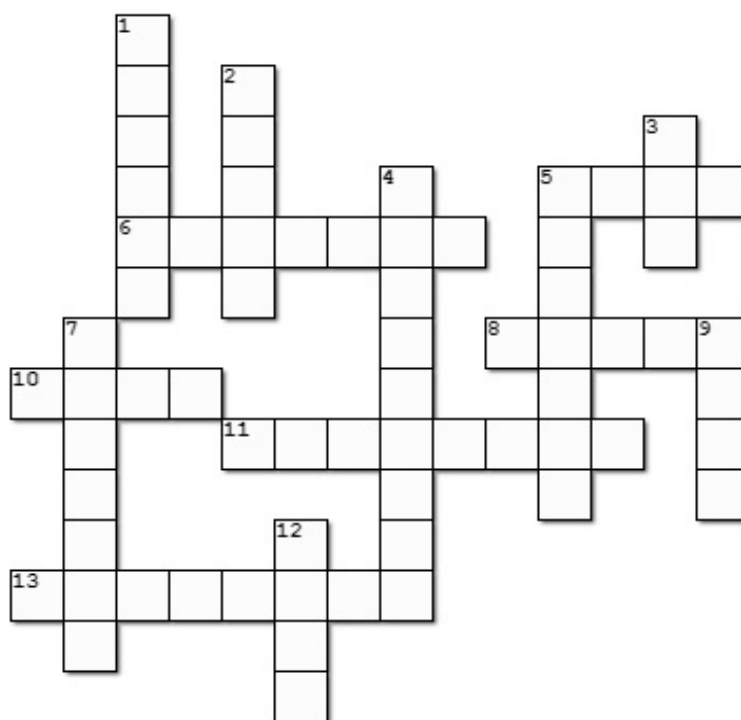
Fast	Slow	Slurred
Faster	Slower	Detached
Fastest	Slowest	Legato
High	Low	Staccato
Higher	Lower	Molto Vibrato
Highest	Lowest	Poco Vibrato
Loud	Quiet	Con Vibrato
Louder	Quieter	Senza Vibrato
Loudest	Quietest	



Crossword

This crossword comprises 14 musical directions regarding tempo, dynamics, range, and playing technique (e.g. Quiet/Loud, Legato/Staccato). The word 'loud' would indicate to play the provided musical passage loudly. Similarly the word 'fast' would indicate that the passage be played at a fast tempo. The word 'trill' or 'glissando' would indicate that the passage be played with trills or glissandi on every pitch. Here are three possible ways to perform this exercise, although you may choose to do a variation of these suggestions:

- 1) find all words prior to the performance and then apply the directions to the musical passage in the order which you found them, repeating the short passage with each new direction;
- 2) find the words during the performance, performing the short musical passage with each new direction as and when you find them;
- 3) play the musical passage as a continuous loop throughout the entire performance, applying each direction as you find them. You may also wish to combine directions at any point.



Across

5. Snail's pace
6. Vibrato effect
8. Quavering Sound
10. Opposite of low
11. Separate, disconnected
13. Short and sharp

Down






1. To be played smoothly
2. Be silent!
3. Deep, as a voice
4. A slide between notes
5. Uttered indistinctly
7. Pulsating vocal tone
9. Easily heard
12. At high speed







Sudoku

Complete Sudoku. Each number from 1-9 is attached to a duration (see key below). You may choose to: 1) play the rows from left to right or vice versa; 2) play the columns from top to bottom or vice versa; 3) to read the square diagonally; 4) focus on one of the 9 smaller squares and then gradually make your way through the other squares. Apply one of these paths to the repeated pitch sequence below. You may fully notate your path through the grid or improvise within the performance.

	9				8	4		6
		2			6	3	1	8
					3	5		
		3						4
	8		3		1		6	
6						2		
		9	7					
2	3	5	9			6		
4		8	1				5	

1=  2=  3=  4=  5= 

6=  7=  8=  9= 

Very Fast
breath where necessary

Repeat continuously until end

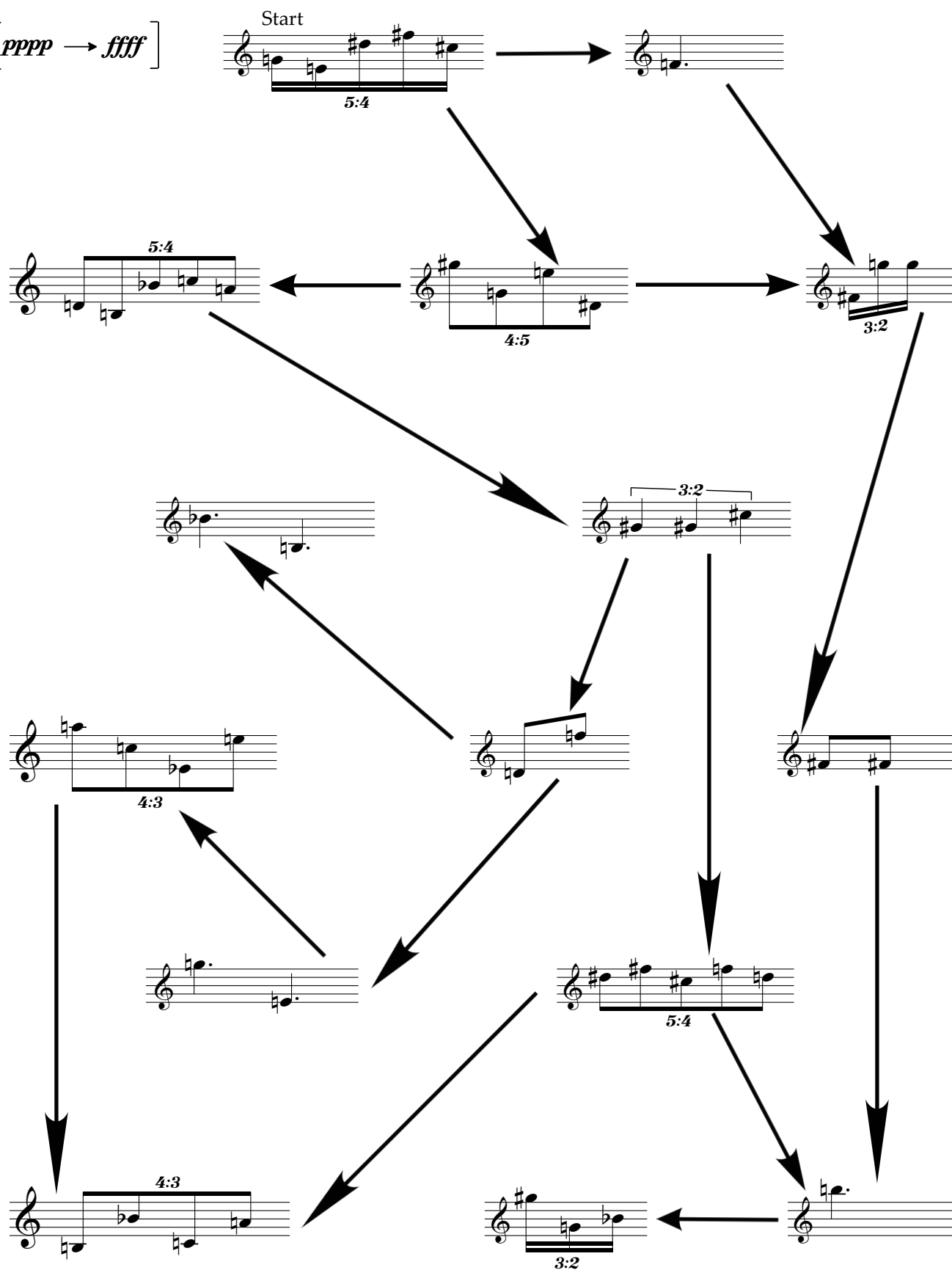
pppp → *p*

Consequences

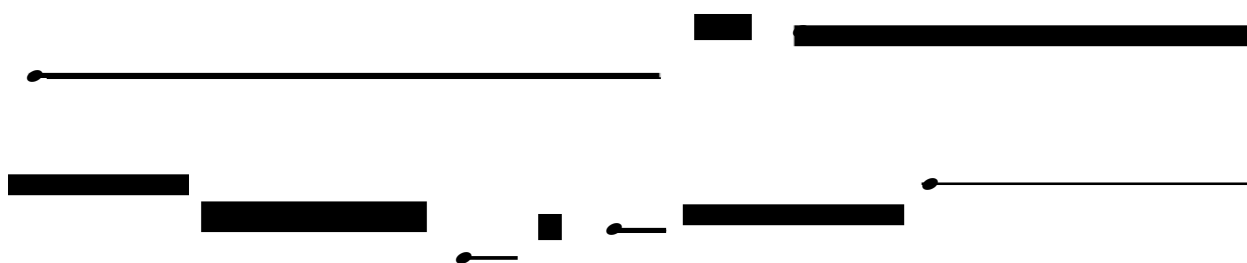
Quite Fast

Start where indicated. Follow the directions of the arrows to the following gestures. Where there are two options, choose one. If you reach a box with no arrows pointing to another short gesture, play the gesture that you are on and then stop playing.

[*pppp* → *ffff*]



In the style of Earle Brown's *4 Systems*



Play the systems in any sequence, either side up.
Pitch is relative to the shapes position within the
system (high, middle, low). The length and thickness
of the shapes may determine the duration, density,
dynamic, and timbre of each pitch.

In the style of Christian Wolf's *Changing the System*

Instructions

There are 3 players: 1 = player 1, 2 = player 2 etc.

Open noteheads = any duration.

The diagonal and vertical lines connecting the noteheads together indicate that each performer is to play each pitch directly after the previous performer, creating a hocket. For example, in the first phrase player 2 plays a pitch for a duration of their choice, then player 3 comes in directly after player 2's pitch has ended, and so on.

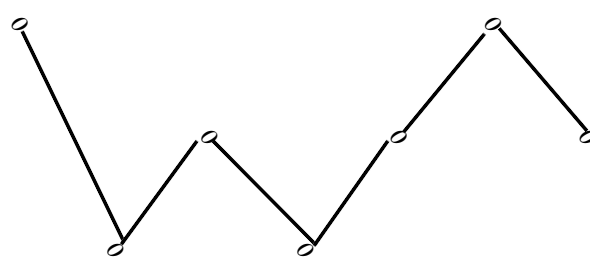
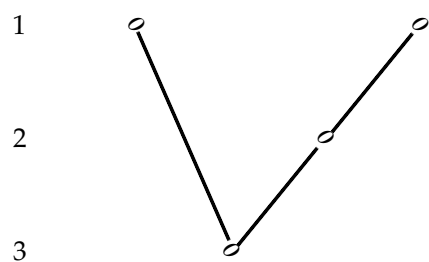
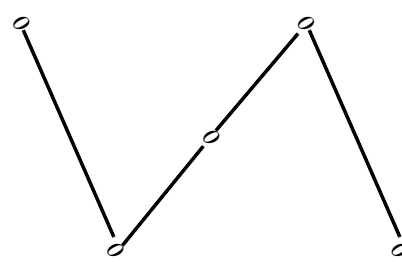
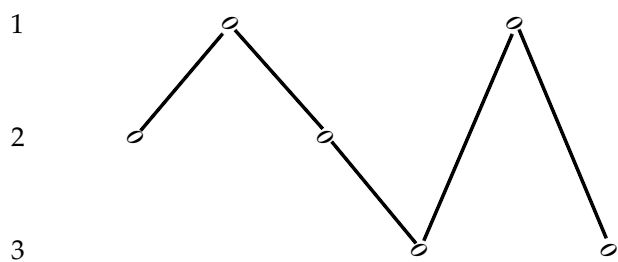
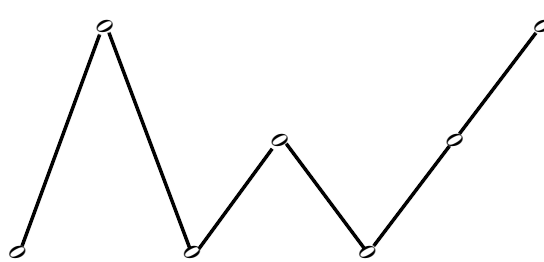
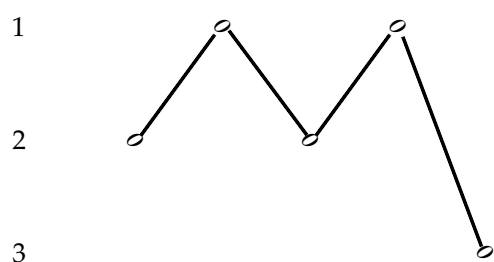
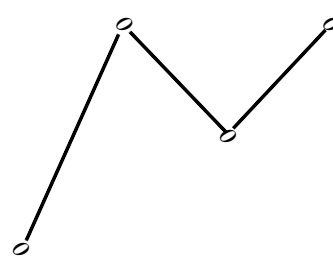
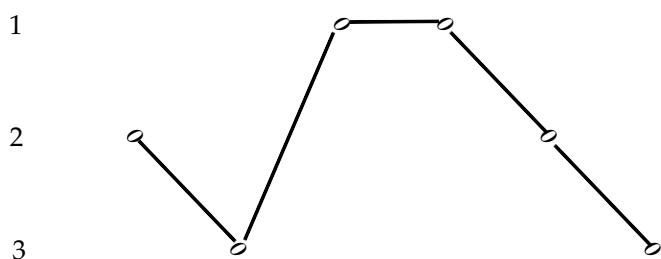
There are 8 phrases in total (e.g. un-interrupted groups of pitches joined together by connecting lines).

Each phrase may be repeated any number of times in succession. On phrase repetitions the performer may wish to attach the phrases ending pitch to its beginning pitch. For example, on the first phrase player 2 may decide to instigate a repetition of this first phrase by playing their pitch directly after player 3 has finished their pitch. Similarly, player 3 may initiate a repetition of phrase 2 by playing their starting pitch directly after player 1 has finished playing their pitch.

Begin the piece with the first phrase (top left of the page), repeat as often as desired, however, once progressing to the second phrase don't return to the previous phrase. Similarly, repeat the second phrase as many times as desired, but once progressing to the third phrase do not return to any of the previous phrases. This same rule applies to all the phrases.

Pitch material is provided at the top of the page. The players should move through this set of pitches from start to finish, each player performing the next pitch in the sequence. For example, in the first phrase player 2 would play pitch 1, then player 3 would play pitch 2, player 1 would then play pitch 3 followed by 4, then player 2 would play pitch 5, and so on. On repetitions the players may wish to also repeat the sequence of pitches that they just played with that particular phrase or continue to progress through the sequence of pitches. When reaching the end of the pitch sequence, go back to the beginning (e.g. after G sharp go back to G natural). If possible, play all pitches in the specified range, however where this is not possible, perform the pitch/pitches down/up the octave.

Microtonal variations may be applied.



In the Style of John Cage's 4'33"

1. Prepare yourself as if you are going to play.
2. Look as if you are going to start playing, and then don't.
3. Play nothing for the entire exercise while silently reading through the exercise in your head.
4. Once you've finished stand up, take a bow, and walk off stage.

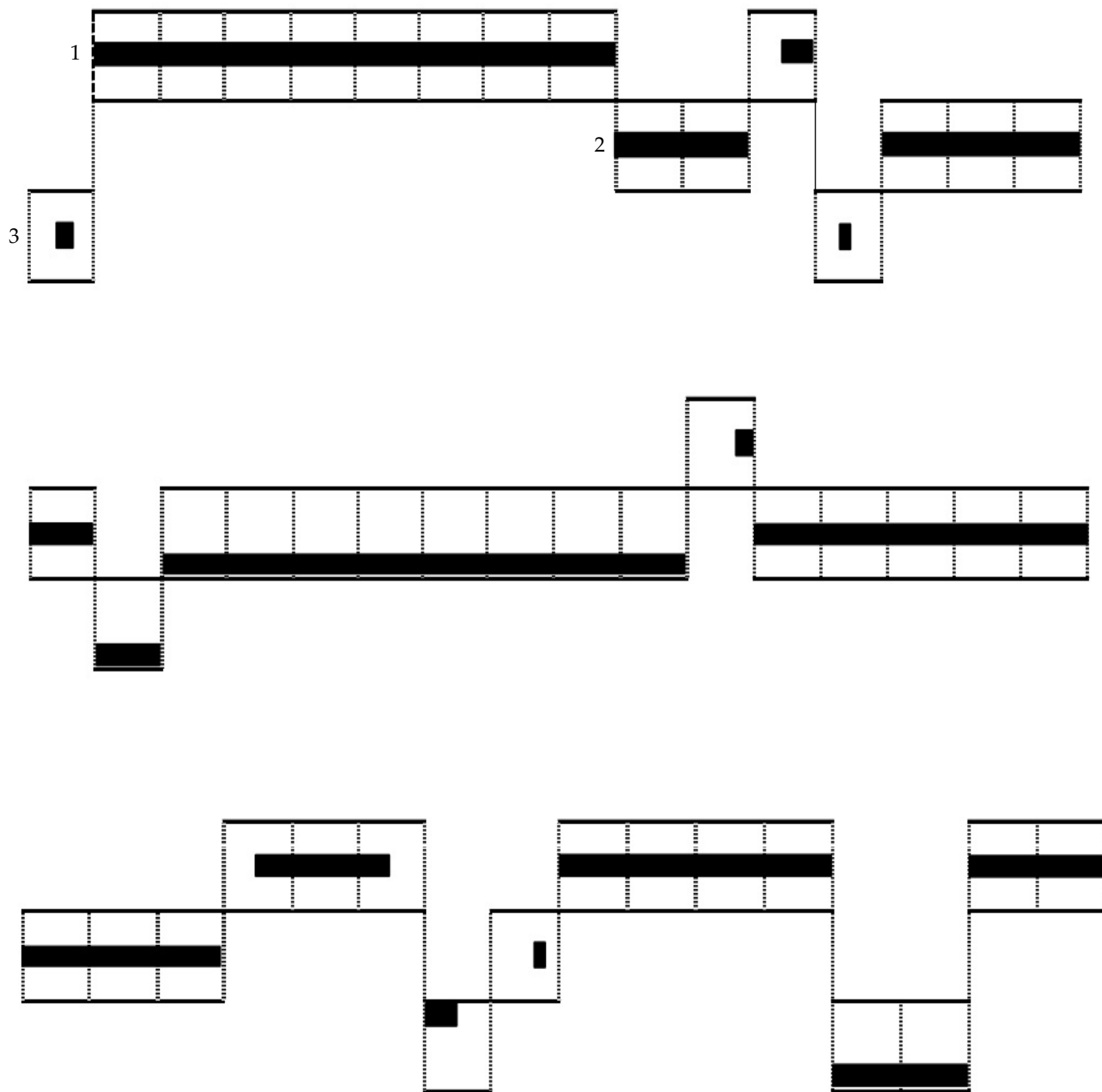


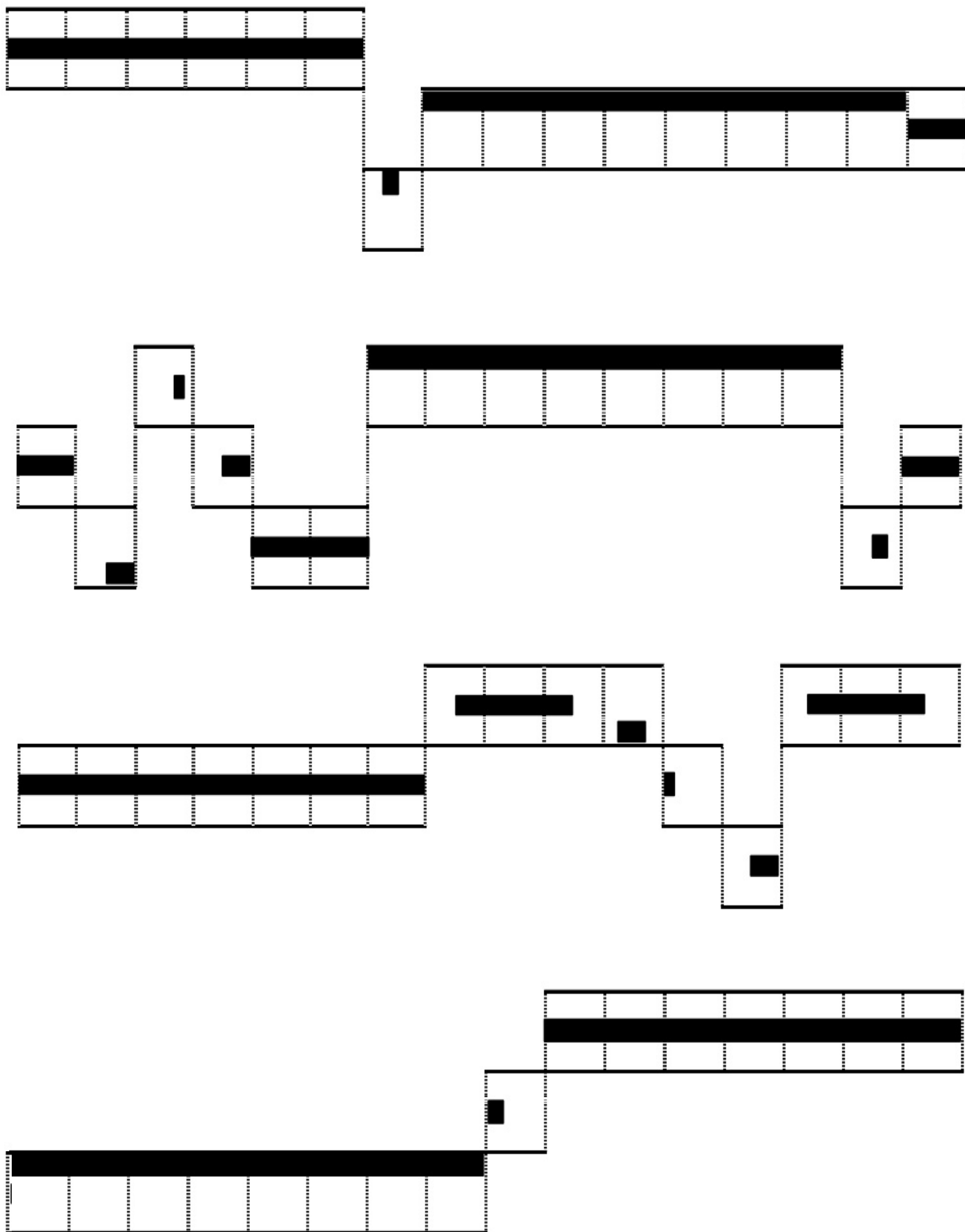
In the Style of Morton Feldman's *Projections*

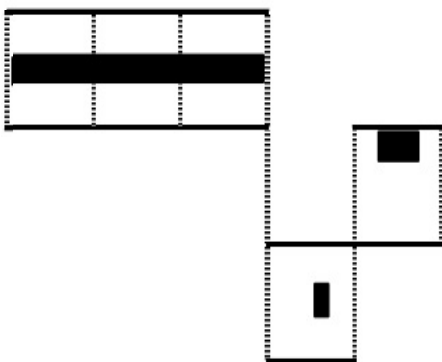
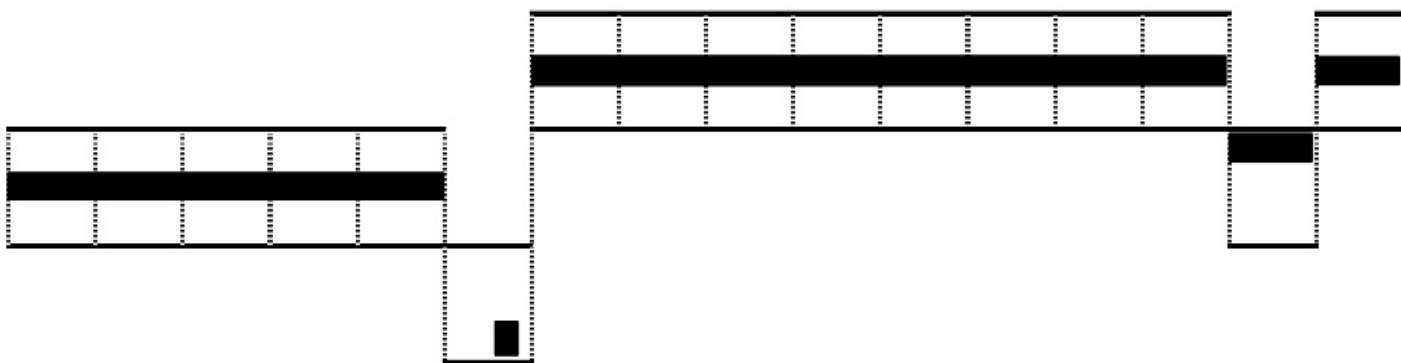
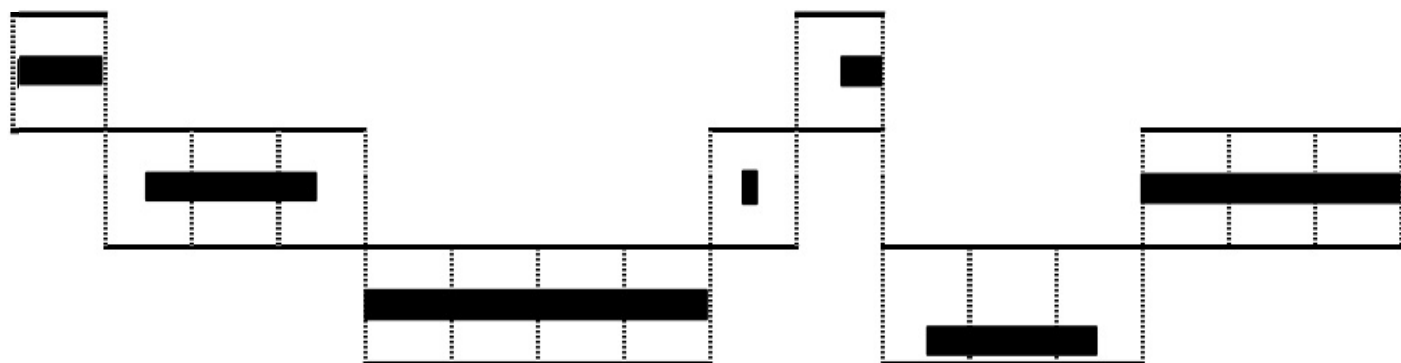
Each dashed line marks off units of a second.

Black boxes indicate the durations. Range is indicated by the placement of the box (e.g. high, middle, low).

The piece has three voices, these can either be played live, or with some voices pre-recorded.
To be played consistently quiet with a pure (non-vibrating) tone.







In the style of Terry Riley's *In C*

Instructions

This piece can be performed by any number of players and on any instrument desired.

The work consists of 53 rhythmic patterns that can be repeated an infinite number of times. The players should start at pattern 1 and gradually move through the 53 patterns as and when they like until the end.

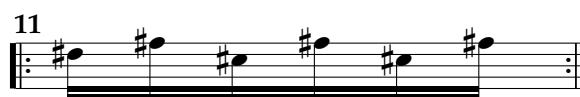
The duration of the piece is entirely left up to the players to decide.

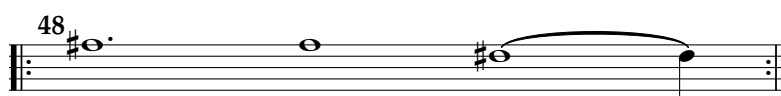
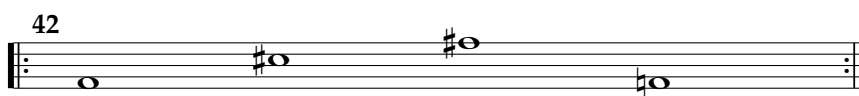
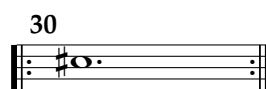
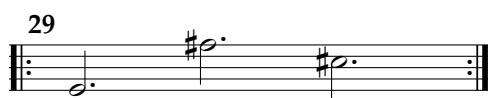
Players should move through the patterns in order, and may not go back to a previous patterns, and should try to stay within 2-3 patterns of the other players.

One player should play a consistent eighth note pulse throughout the entire performance to keep time. Preferably this should be played on piano or on a percussion instrument, but may be played on any instrument. All other players should perform the patterns in relation to this pulse.

It is important that the players listen to each other throughout the performance.

Once you reach the final pattern, continue to play it until all of the other players reach this pattern also. When all players are playing pattern 53, gradually let the music fade away.





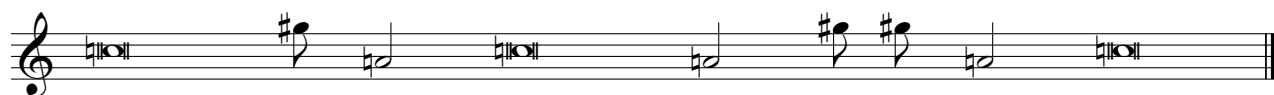
Permutations by Groups of Three and Four Pitches/Durations

Slow

The musical score consists of seven staves of music in treble clef, featuring a key signature of one sharp (F#) and a common time signature (C). The first staff begins with the tempo marking 'Slow' and the dynamic marking 'ppp'. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and repeat signs. The second staff continues the melodic line. The third staff features a series of half notes. The fourth staff begins with the dynamic marking 'fff' and contains a sequence of eighth notes. The fifth staff continues this eighth-note sequence. The sixth staff continues the eighth-note sequence. The seventh staff concludes the piece with a final eighth-note sequence.

ppp

fff



Permutations by Groups of Four Chords

Moderate

Instrumental Part (Piano):

Staff 1: *f p f p f p f p f p f p f p f*

Staff 2: *p f p f p f p f p f p f*

Staff 3: *p f p f p f p f p f p f*

Staff 4: *p f p f p f p f p f*

Staff 5: *p f p f p f p f p f*

Staff 6: *f p p f p f p f p f*

Vocal Part:

Staff 7: The Rose Tree

Staff 8: The Rose Tree

Permutations by Groups of Three Phrases

Quite Slow

[*ppp* → *mp*]

123

132

213

231

312

321



123

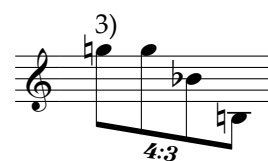
132

213

231

312

321



123

132

213

231

312

321



123

132

213

231

312

321



Binary Form

A
Slow

ppp

B
Fast

f p ff pp fff f ff p

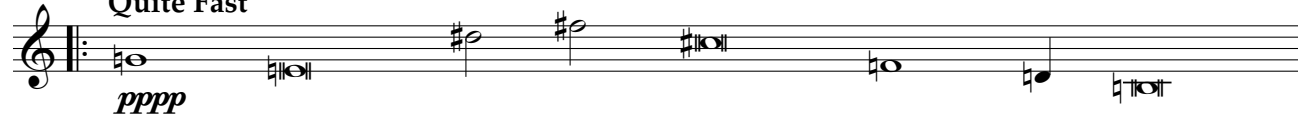
f pp mf fff ff ppp f p

f pp mf fff ff ppp

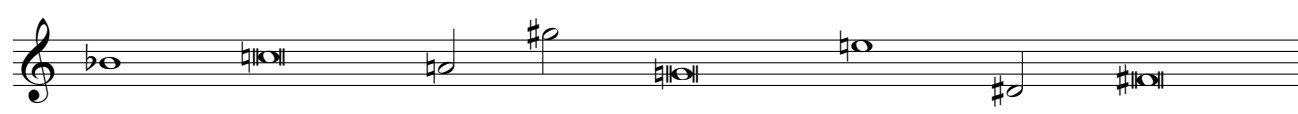
Ternary Form

A
Quite Fast

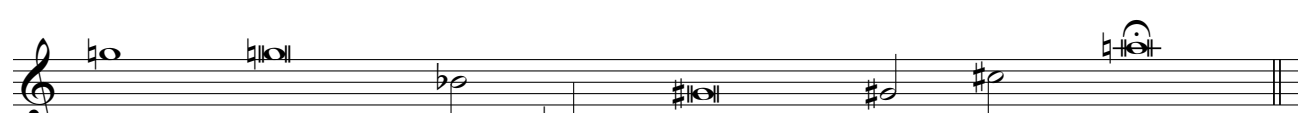
pppp



Section A, measures 1-3: Treble clef, key signature of one flat (B-flat major). Measure 1: whole note B-flat. Measure 2: whole note B-flat with a natural sign. Measure 3: whole note B-flat with a natural sign.




Section A, measures 4-6: Treble clef, key signature of one flat. Measure 4: whole note B-flat. Measure 5: whole note B-flat with a natural sign. Measure 6: whole note B-flat with a natural sign.




Section A, measures 7-9: Treble clef, key signature of one flat. Measure 7: whole note B-flat. Measure 8: whole note B-flat with a natural sign. Measure 9: whole note B-flat with a natural sign.

B
Very Fast


ffff



Section B, measures 1-3: Treble clef, key signature of one flat. Measure 1: eighth note B-flat. Measure 2: eighth note B-flat with a natural sign. Measure 3: eighth note B-flat with a natural sign.



Section B, measures 4-6: Treble clef, key signature of one flat. Measure 4: eighth note B-flat. Measure 5: eighth note B-flat with a natural sign. Measure 6: eighth note B-flat with a natural sign.



Section B, measures 7-9: Treble clef, key signature of one flat. Measure 7: eighth note B-flat. Measure 8: eighth note B-flat with a natural sign. Measure 9: eighth note B-flat with a natural sign.

Rondo Form

A
Slow

pppp

B
Moderate

ff p f mp mf ppp f pp

fff ff ppp mf f p fff pp

A
Slow

pppp

The musical score is written on a grand staff with treble and bass clefs. Section A (Slow) is marked pppp. Section B (Moderate) is marked with various dynamics: ff, p, f, mp, mf, ppp, f, pp, fff, ff, ppp, mf, f, p, fff, pp. The score is written on a grand staff with treble and bass clefs.

C
Quite Fast

f *p* *ffff* *pppp*

pp *fff* *p* *f*

mf *ppp* *ff* *fff*

pp *f* *ppp* *mf*

mp *f* *p* *ff*

pppp *ffff* *p* *f*

A
Slow

pppp

Theme and Variations

Theme
Fast

ppp

Variation 1
Moderate

fff

ppp

fff

Variation 2
Quite Fast

ppp

f

p

ff

pp

fff

p

f

fff

ff

ppp

mf

f

p

fff

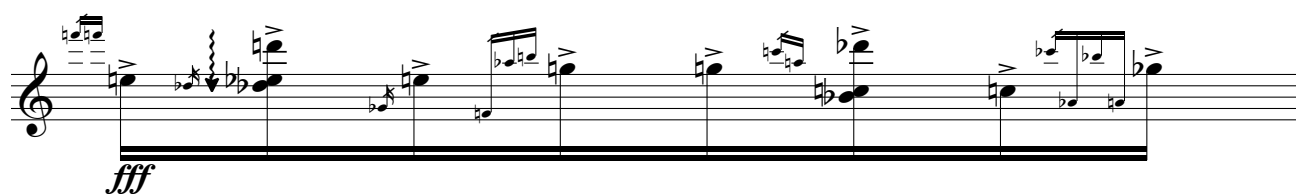
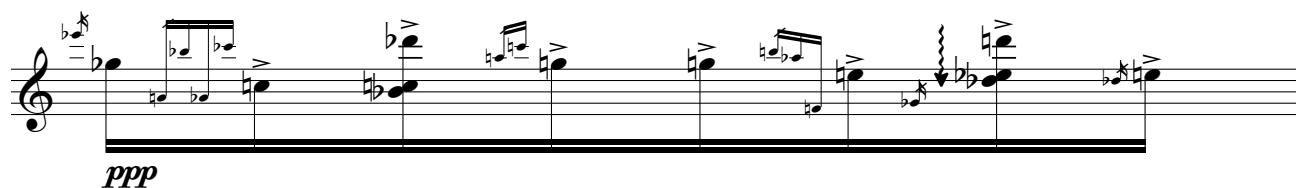
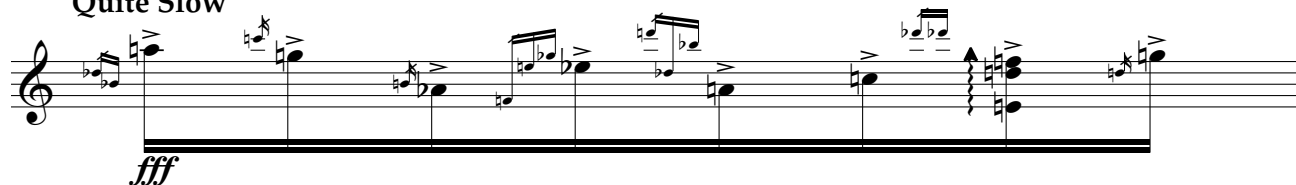
pp



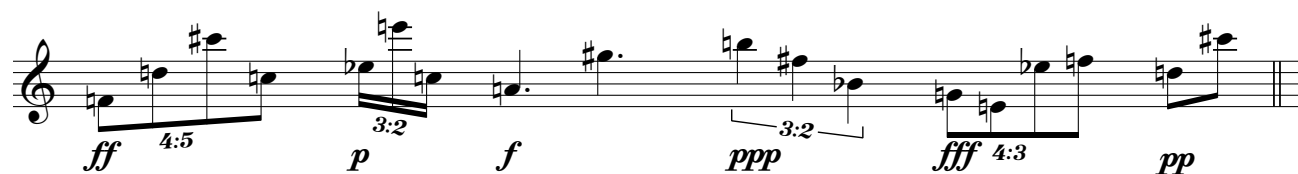
Variation 3
Slow



Variation 4
Quite Slow



Variation 5
Moderate



Variation 6
Fast



Violent

senza misura

Play violently, forcefully, and harshly



Gentle

senza misura

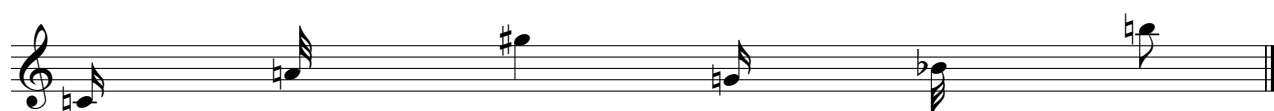
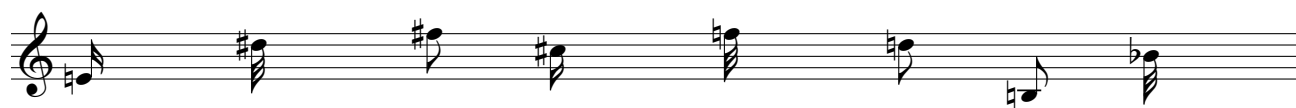
Play gently, and softly



Frantic

Very Fast

Play frantically, and chaotically



Calm

Very Slow

Play calmly, and peacefully with a sense of stillness

[illegible]

Mathematical

Quite Slow [*pppp*]

Work out the durations for the pitches (see key in performance notes), once you have worked out the duration, play it.

$$1 \div 4 =$$

G

$$4 \times 2 =$$

E

$$10 - 8 =$$

D#

$$1 \div 2 =$$

F#

$$0.25 \div 2 =$$

C#

$$1 + 3 =$$

F

$$1 + 1 =$$

D

$$64 \div 8 =$$

B

$$0.125 + 0.125 =$$

Bb

$$2 + 6 =$$

C

$$8 \div 4 =$$

A

$$1 - 0.5 =$$

G#

$$0.25 - 0.125 =$$

G

$$0.25 + 0.25 =$$

E

$$2 \times 1 =$$

D#

$$40 - 32 =$$

F#

$$0.5 \div 2$$

G

$$2 \times 4 =$$

G

$$30 - 28 =$$

Bb

$$2 \times 0.25 =$$

B

$$2 \times 0.0625 =$$

G#

$$4 \div 8 =$$

G#

$$16 \div 8 =$$

C#

$$128 \div 16 =$$

A

$$0.5 - 0.25 =$$

C

$$5 + 3 =$$

Eb

$$1 \times 2 =$$

E

$$20 - 19.5 =$$

D

$$0.0625 + 0.0625 =$$

F

$$-1 + 1.5 =$$

F#

$$-10 + 12 =$$

F#

$$102 - 94 =$$

G

$$1 - 0.75 =$$

E

$$1 \times 8 =$$

D#

$$105 - 103 =$$

F#

$$32 \div 8 =$$

C#

$$1 \div 8 =$$

F

$$16 \div 32 =$$

D

$$64 \div 32 =$$

B

$$256 \div 32 =$$

Bb

$$2 \times 0.125 =$$

C

$$1 + 7 =$$

A

$$0.75 + 0.25 =$$

G#

$$55 - 51 =$$

G

$$2 \div 16 =$$

Bb

$$4 \times 0.125 =$$

B