12-1 Preludes

for prepared piano

as part of the thesis:

The Composition of New Music Inspired by Music Philosophy and Musical Theoretical Writings from Ancient Greece

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Performance Notes

Piano Preparation materials needed:
Blu-tak, plasticine or chewing gum to be stuck temporarily on specified strings.

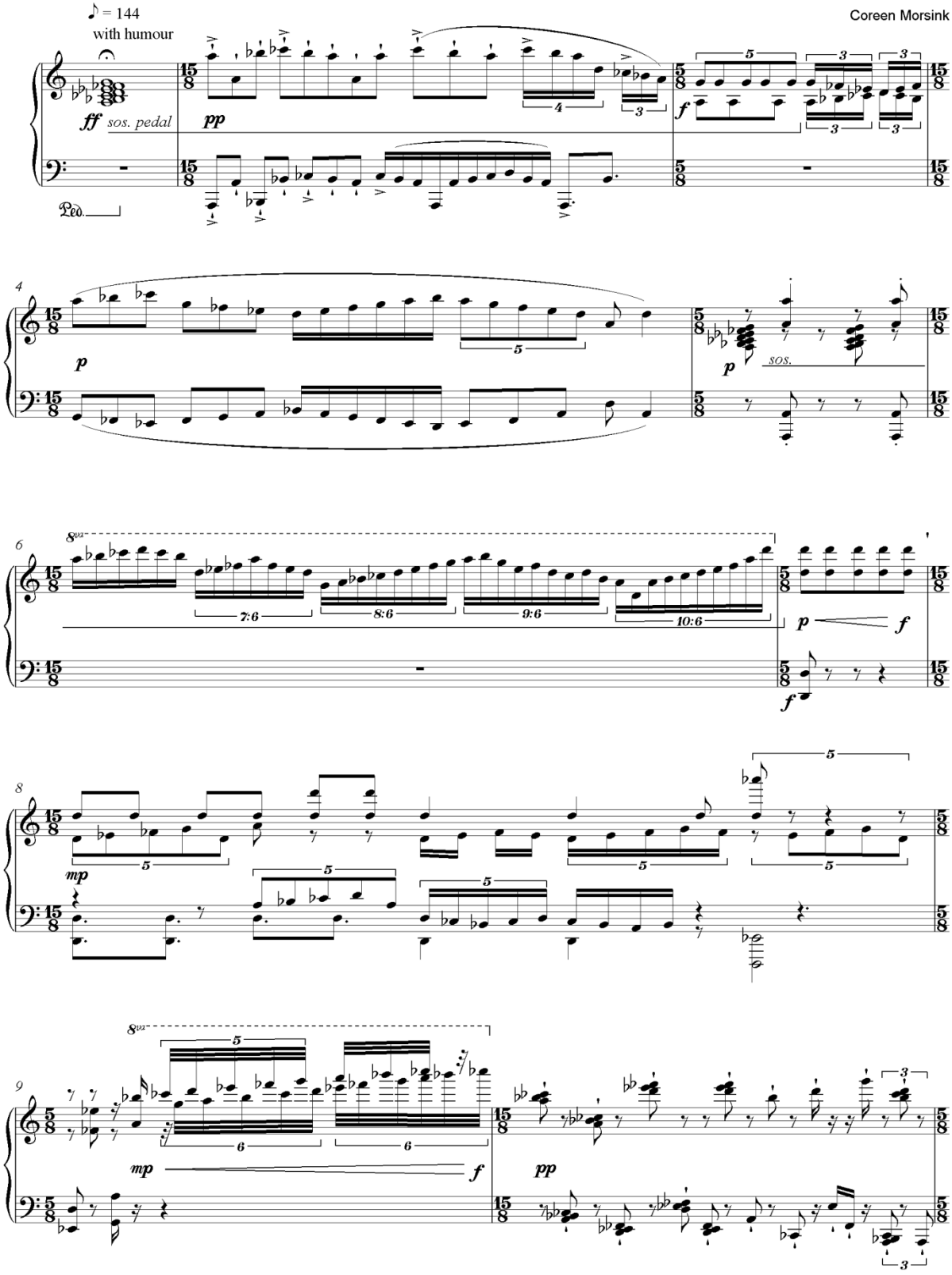
The 12-1 preludes are meant to be played as a set, much in the same manner that Chopin's 24 Prelu can be played as a whole set, but they can also be re-grouped or played individually. If one plays all or even the first three together, it is advisable to place the blu-tak for Prelude 3 before starting the set One should already have prepared small amounts of blu-tak to be ready to place for Prelude 10.
The placing of the blu-tak should be done in a Brechtian style: as if the performer is changing characters/costumes in front of the audience to let the audience know that this is not for real: it is the stage which is a reality in a different sense. The performer is a creator as well as the composer.

1. Accidentals carry through the measure except when indicated.
2. Blu-tak is used to lower certain pitches by a quarter-tone. This is harmless to the piano and easy t remove. If using a piano which is not a problem to damage, chewing gum may be used as a subs for blu-tak or plasticine. Other colours of "blu-tak" can be used, but sometimes white "blu-tak" is to loose and gooey in texture.
3. If playing all Preludes, place blu-tak on first string of middle C to make it B quarter sharp (preparation for Prelude 3)
4. For pianos without a sostenuto pedal the pianist may use the sustain pedal when appropriate or hold down extra notes silently to produce extra reverberation. (sos.=sostenuto pedal)
5. Further instructions are given separately in Preludes needing adjustment.

No. 1

Dedicated to Margaret Parsons-Poole and Roger Redgate

Coreen Morsink



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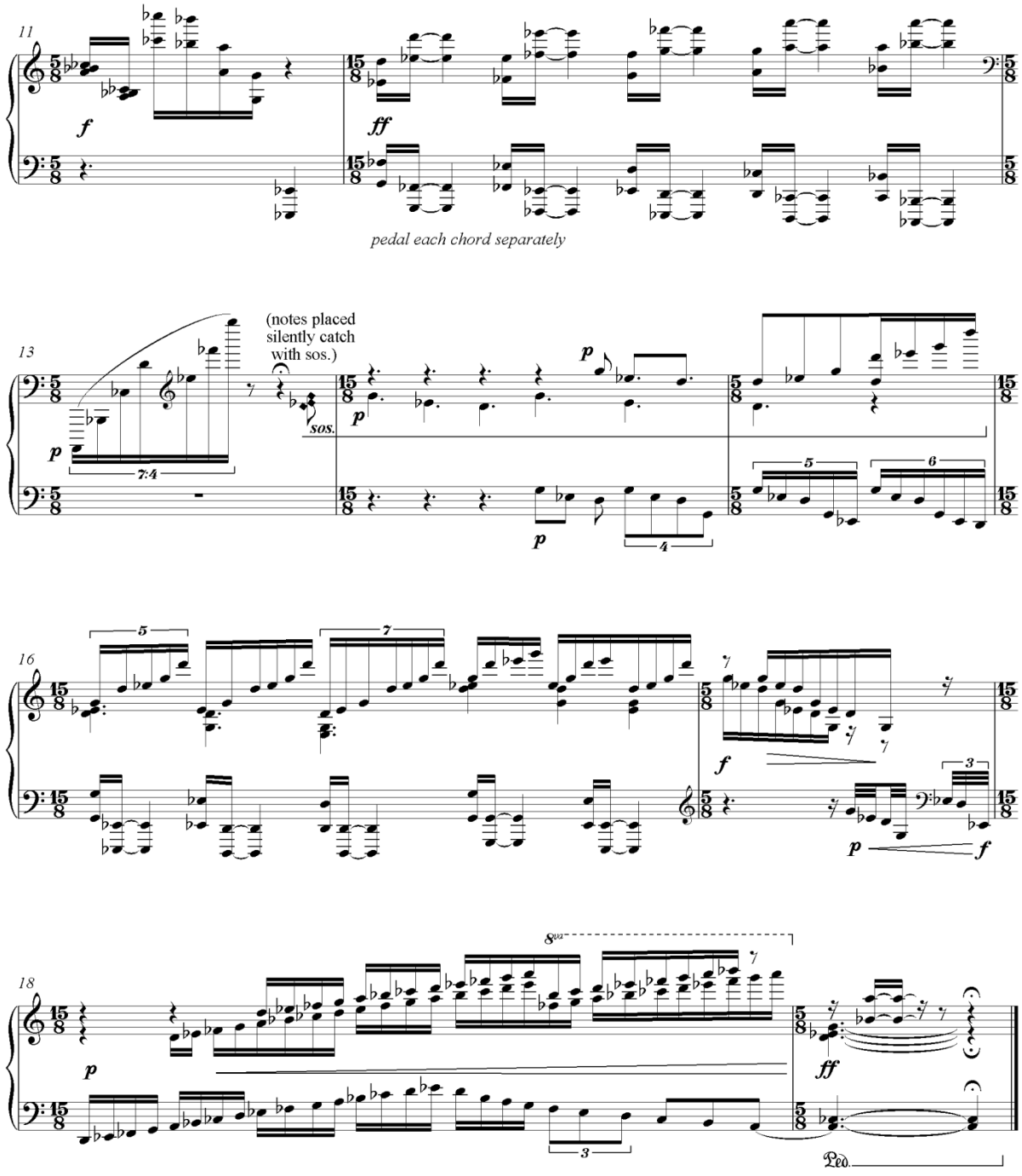
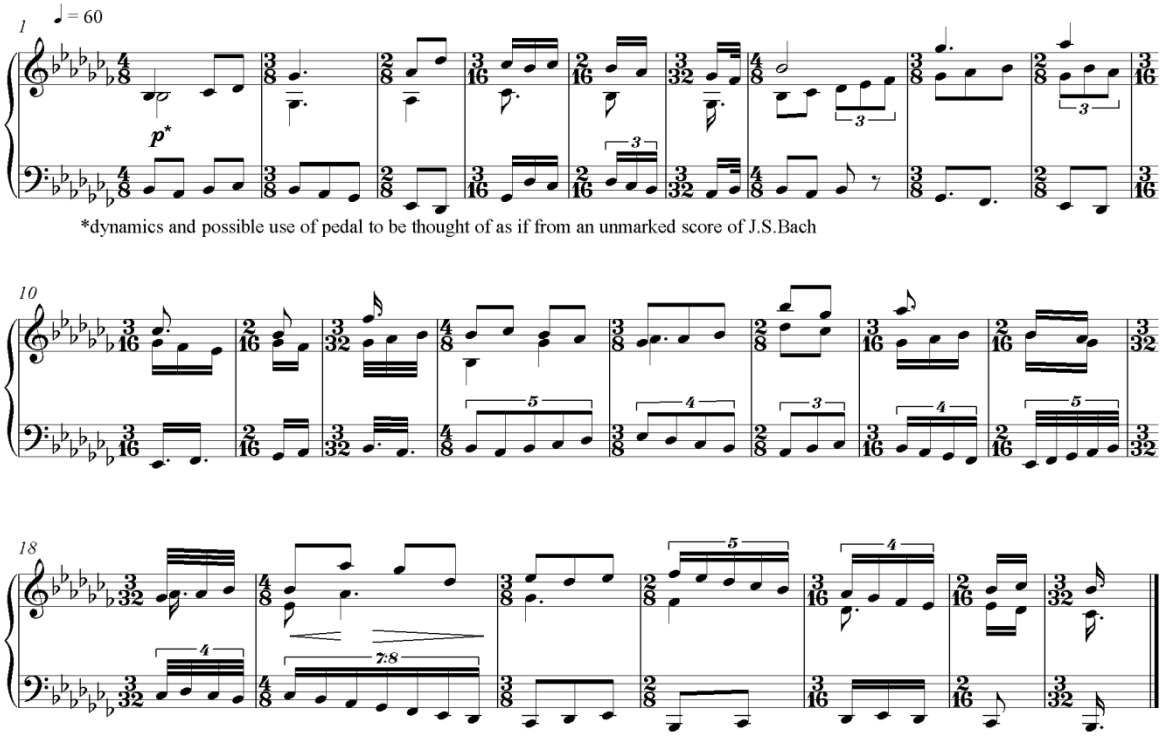

11
f
ff
pedal each chord separately
13
(notes placed silently catch with sos.)
sos.
p
7:4
5
6
4
16
5
7
f
3
p
f
18
8va
p
ff
3
Ped.

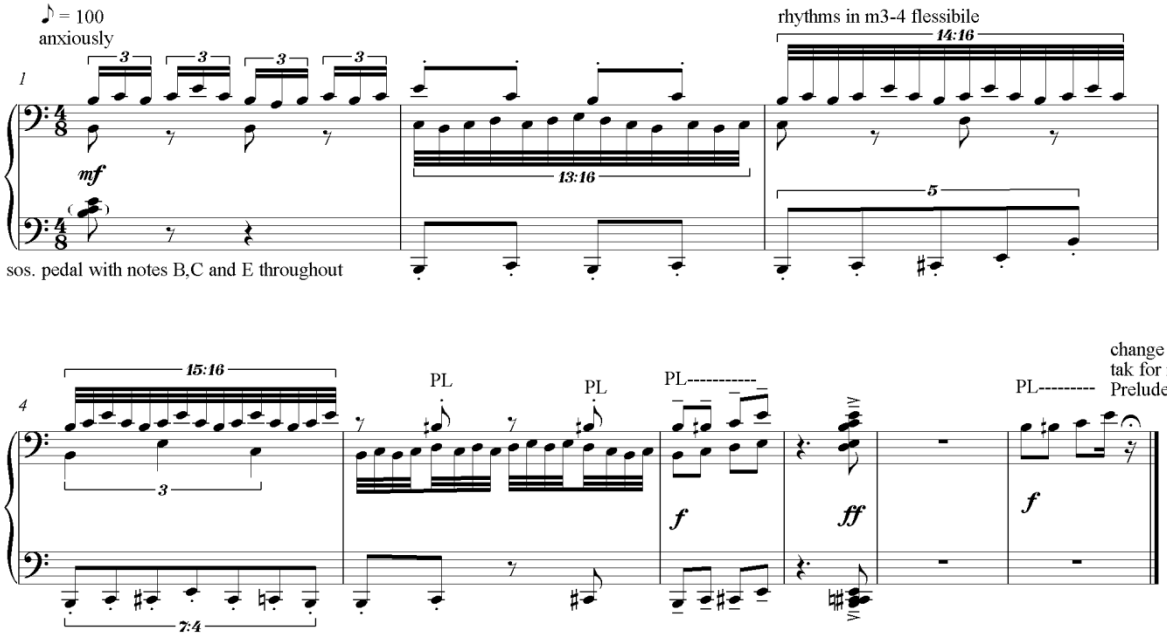
No. 2



*dynamics and possible use of pedal to be thought of as if from an unmarked score of J.S.Bach

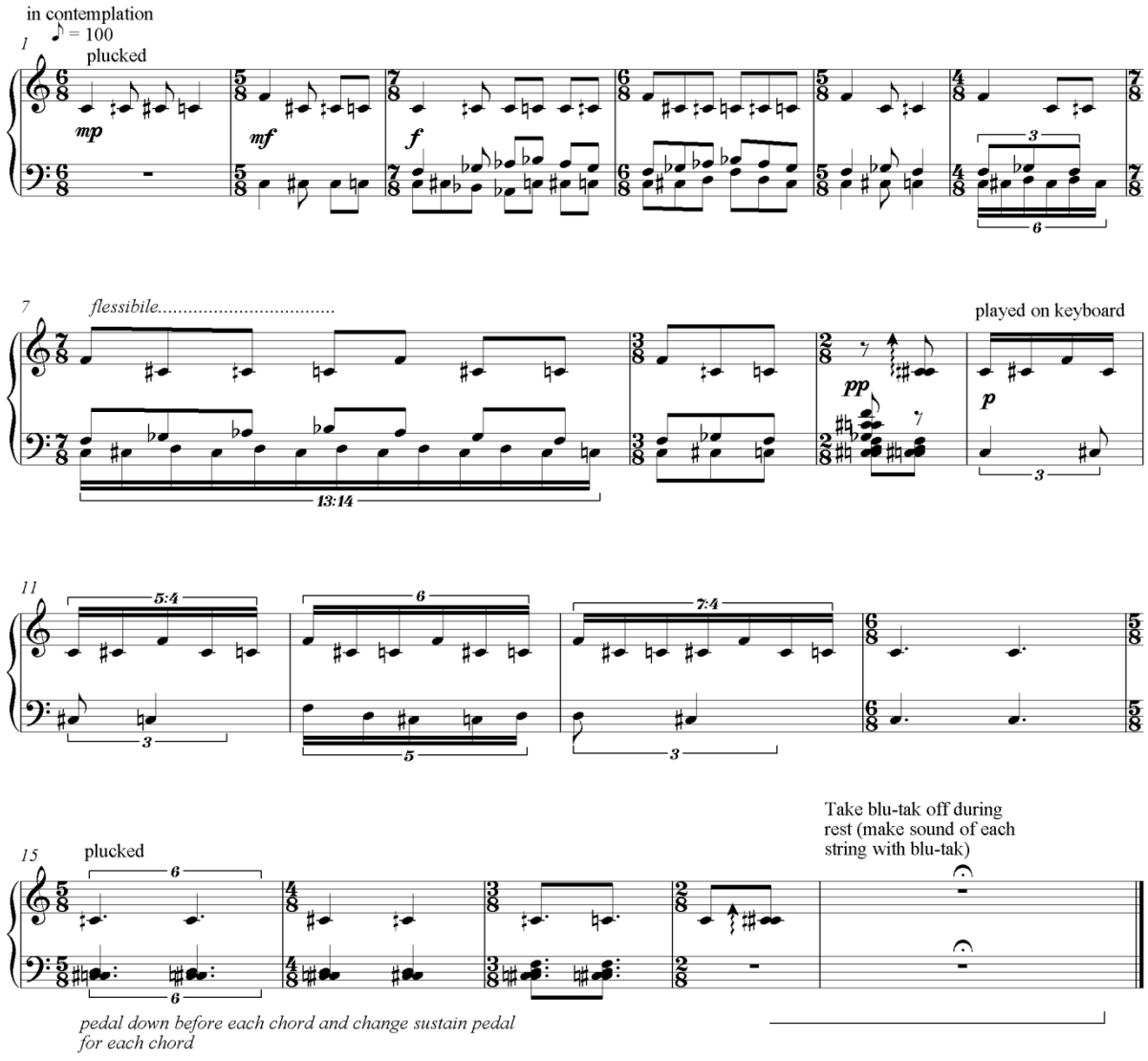
1. Middle C, B and E played silently and caught by sostenuto pedal before starting
2. Blu-tak first string of middle C to make it into B quarter sharp if this hasn't been done at Prelude 1.
3. PL= pluck the appropriate string with fingernail or pick.

No. 3



No. 4

1. Place blu-tak on first C# string to change it to C 1/4 sharp
2. Top staff plucked with fingernail or pick when indicated, bottom stave played on keyboard



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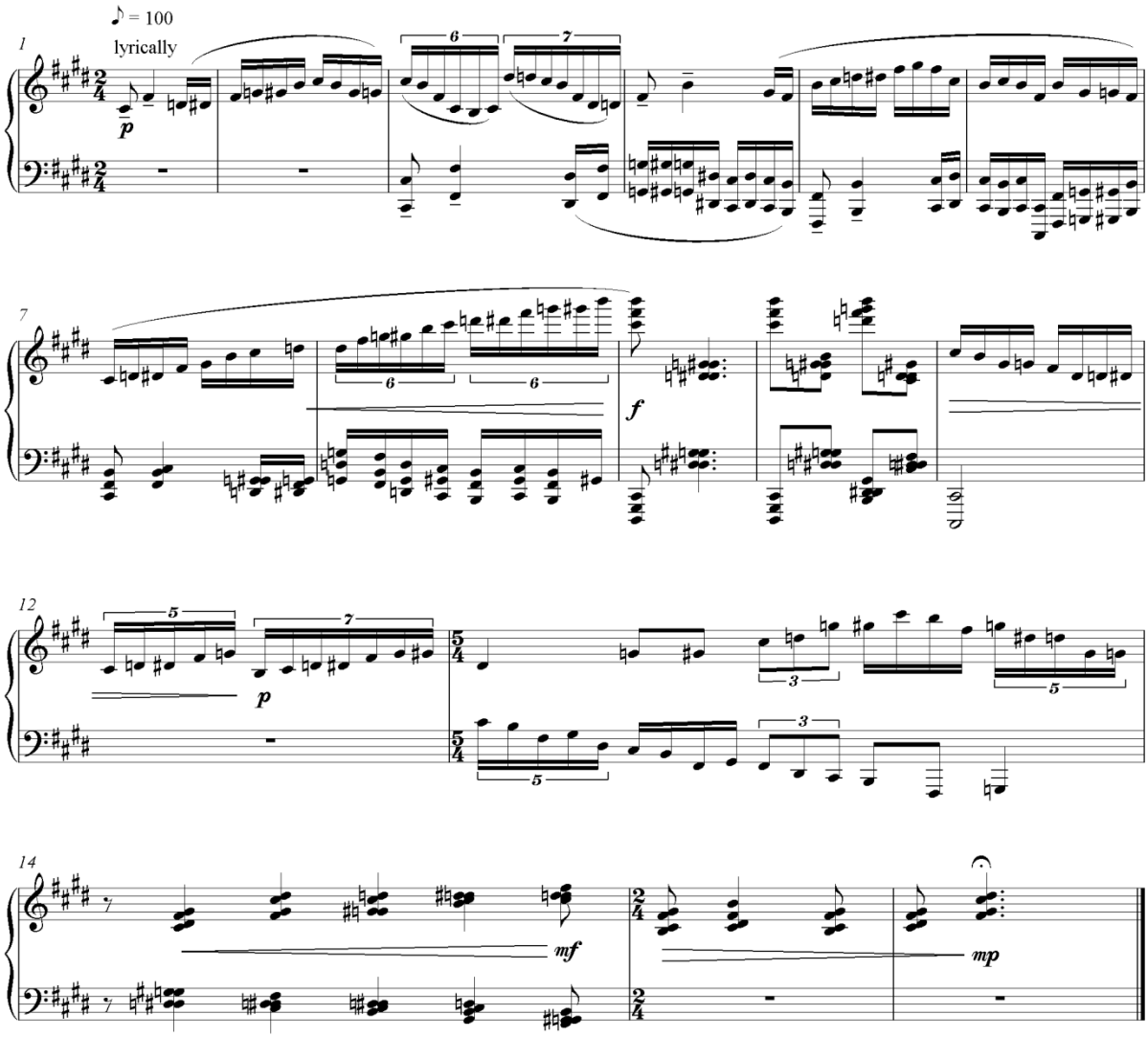
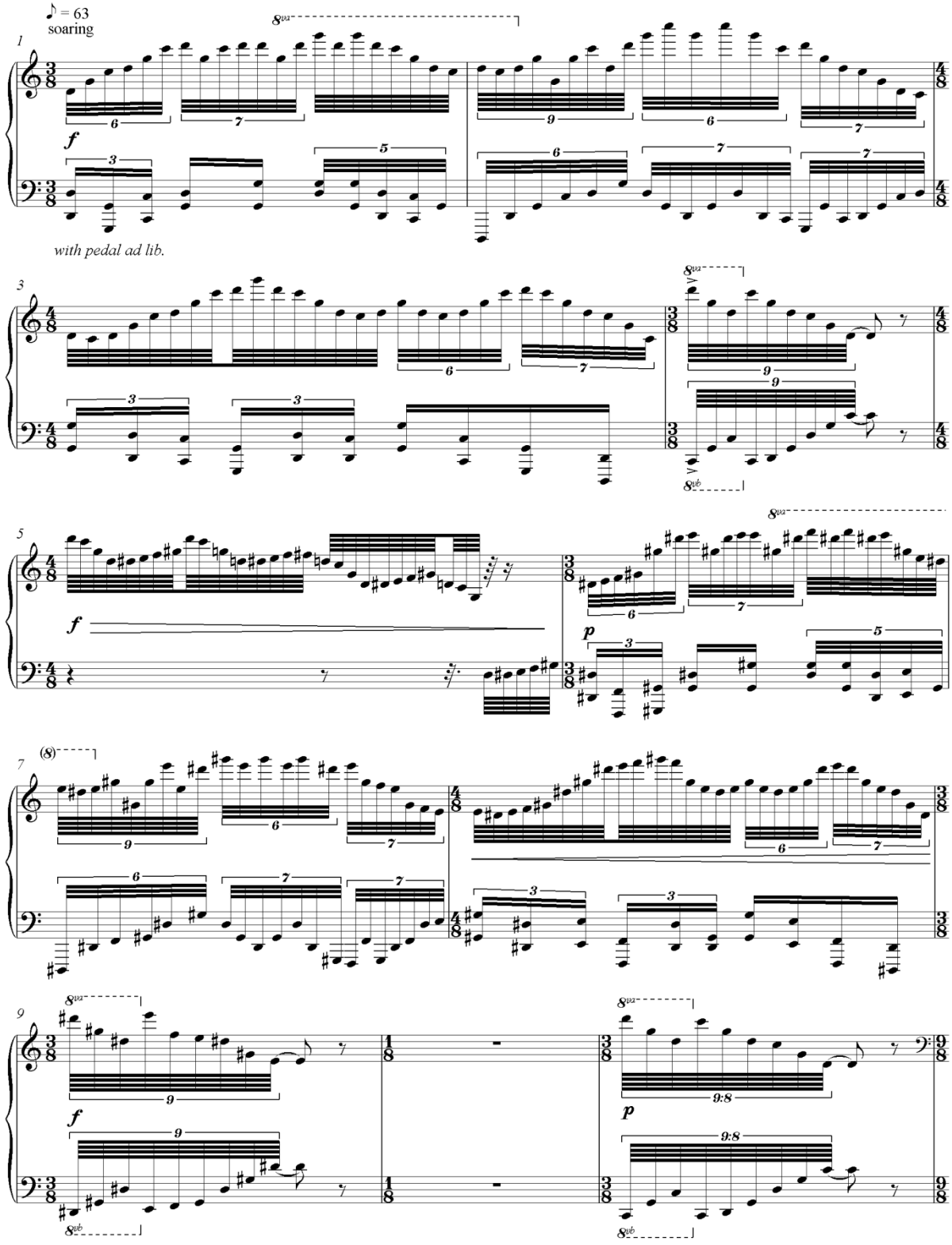
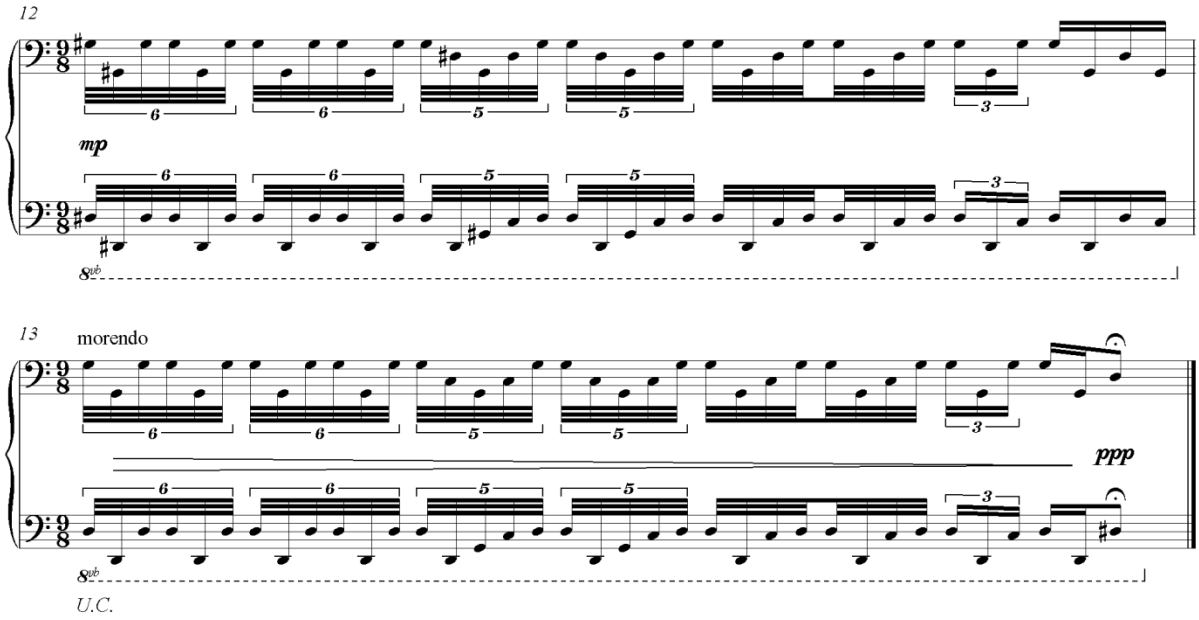


No. 6+7





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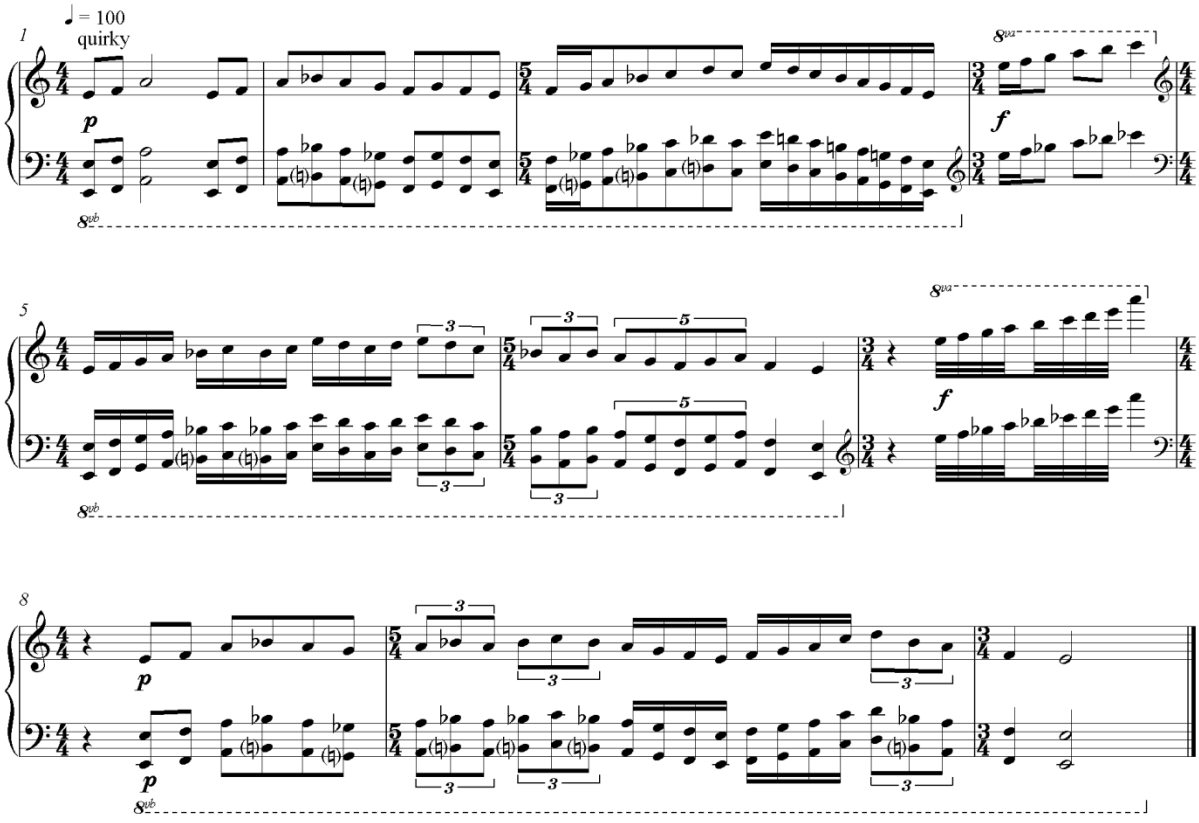

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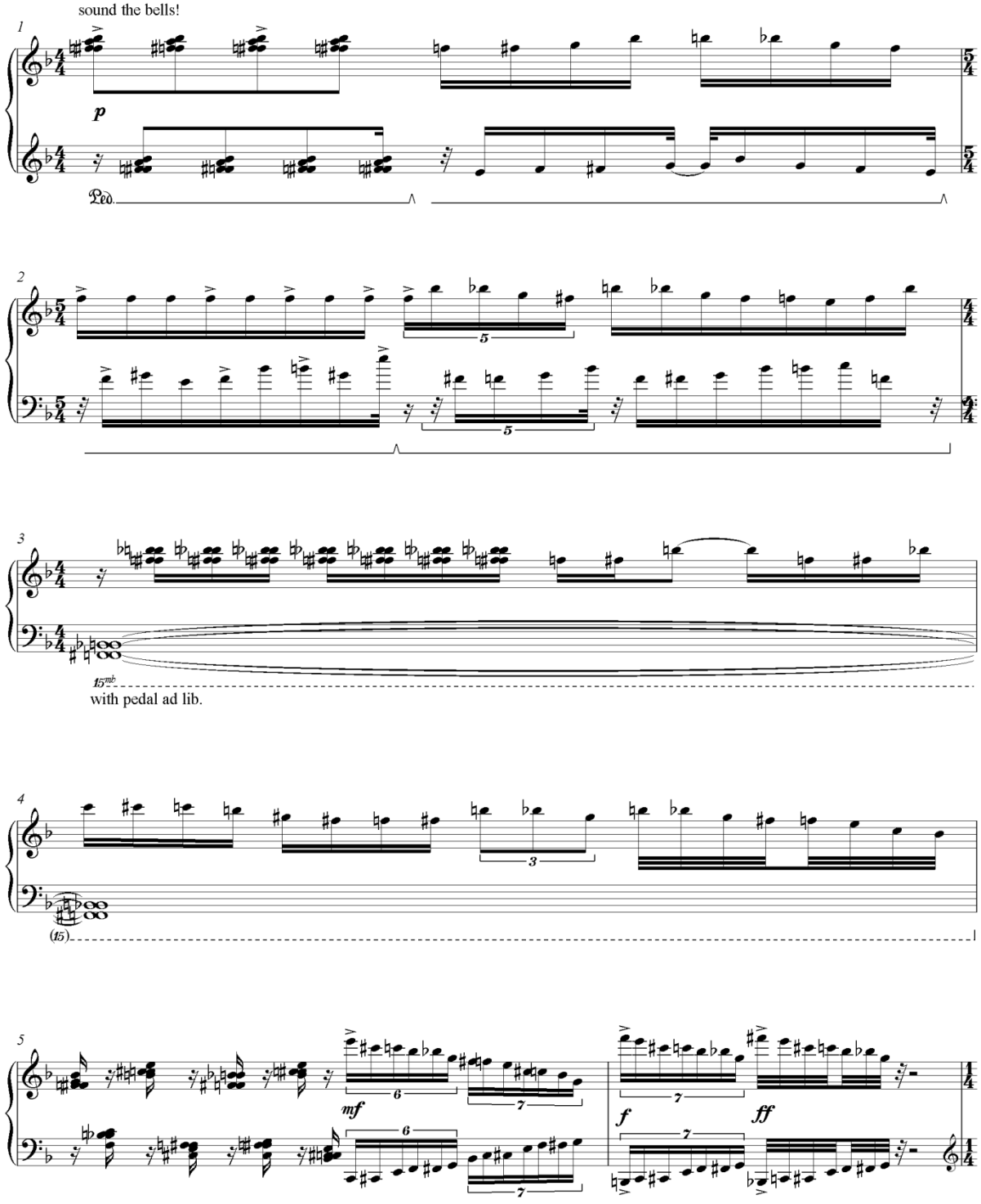
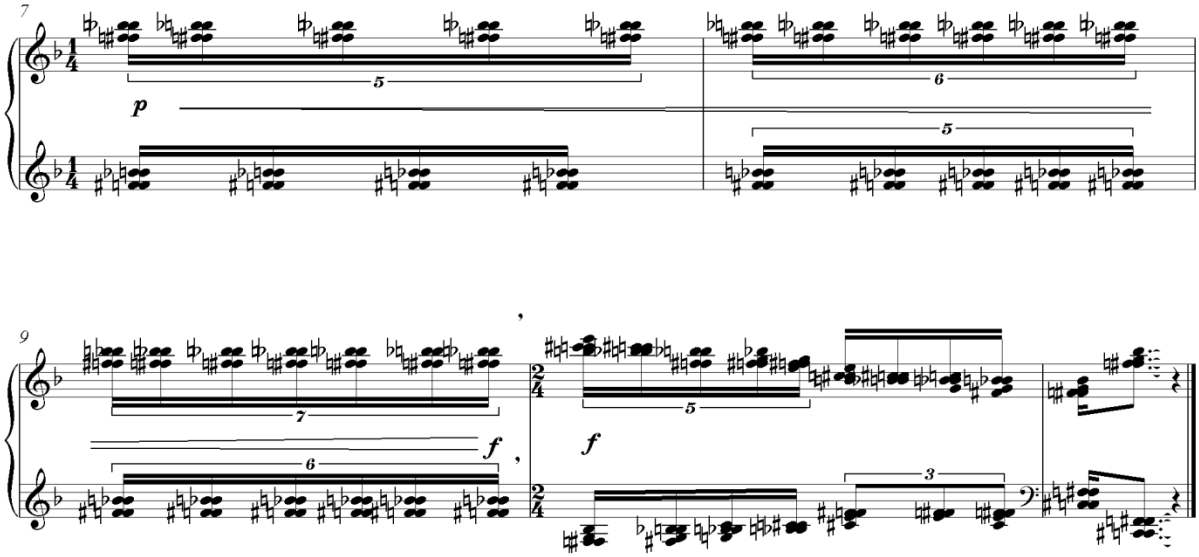
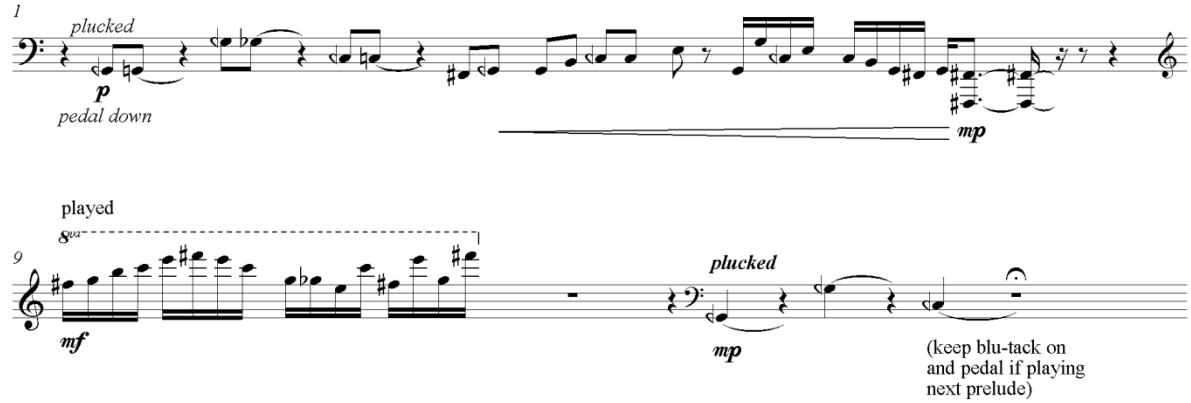



7
p
5
6
5
9
7
f
6
f
5
3

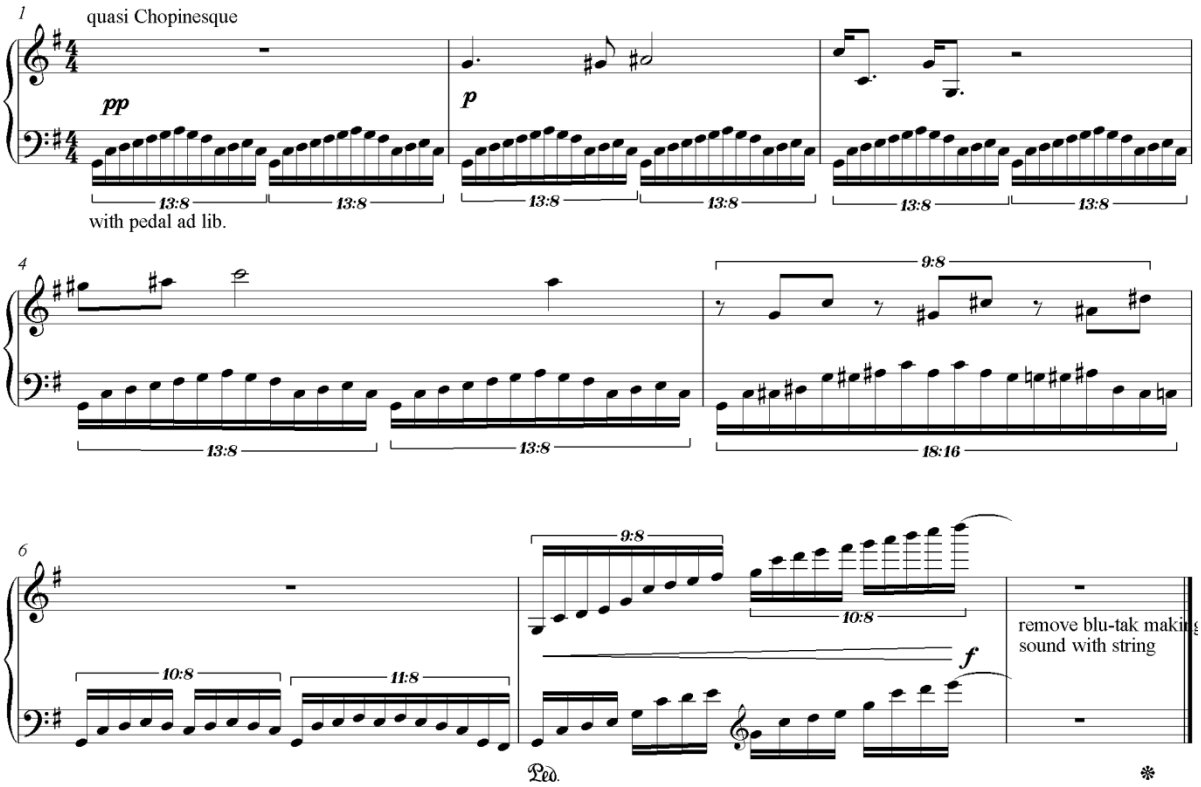
No. 10

1. Choose an appropriate octave to play in according to the piano used: if the strings cross in impossible places, choose notes an octave below or above the notes written.
2. Accidentals are only for single notes unlike in other movements
3. place blu-tak appropriately on individual strings while playing first three notes (in free time)

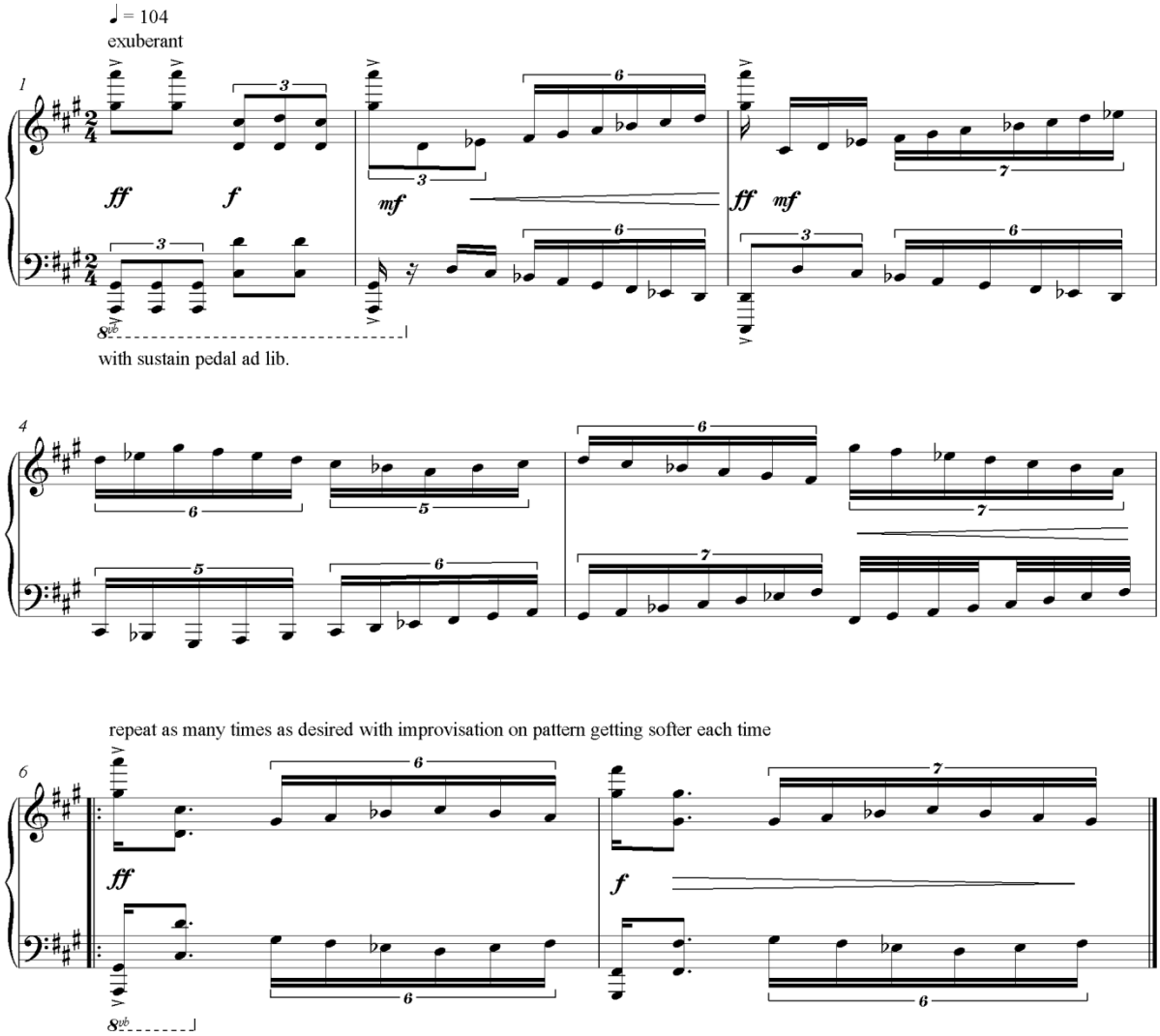


No. 11

keep blu-tak from prelude No. 10 on the strings



No. 12



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