

For Thomas Schultz (Piano 3)

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page 1 to 7 in order
or try an alternate order or play any pages
each page may be played a few times
no thinking no projecting
hear the sounds not as a melody but as separate colors spreading
in the acoustic space and fading variously

lose control a little
respect your mistakes and modify the written notes accordingly
or improvise the change
the duration of a note short or long without regularity
stumbling into the next finger or hand position
sooner or later than the expected timing

use these aggregates as the sound resources
play any number of notes within the aggregate in sight
begin afresh each time
both hands not together



2

combine and develop written phrases
work awhile on one or a few of them
by deviating permuting or by improvising

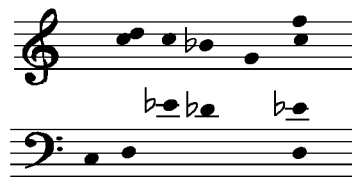
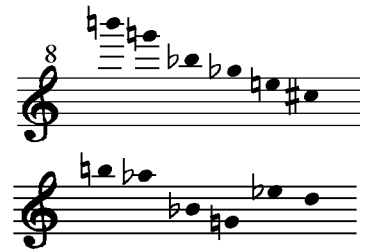
The image shows a musical score for three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). The middle staff is also in treble clef with a key signature of one sharp (F-sharp). The bottom staff is in bass clef with a key signature of one sharp (F-sharp). The score is divided into three sections by large parentheses. The first section contains three phrases: a chordal phrase, a melodic phrase, and another melodic phrase. The second section contains three phrases: a melodic phrase, a melodic phrase, and a melodic phrase. The third section contains three phrases: a melodic phrase, a melodic phrase, and a melodic phrase. The number '8' is written at the bottom left of the page.

each hand plays independently a line and begins again afresh
may switch the column between staves

The image displays ten musical exercises, each consisting of two staves (treble and bass clef) enclosed in large parentheses. The exercises are numbered 8, 15, and 8. The notation includes various rhythmic patterns, accidentals (sharps, flats, naturals), and rests, demonstrating independent line playing and staff switching.

- Exercise 1 (Top):** Treble clef, measure 15. Bass clef, measure 8. Four staves of music.
- Exercise 2:** Treble clef, measure 8. Five staves of music.
- Exercise 3:** Treble clef, measure 8. Three staves of music.
- Exercise 4:** Treble clef. Three staves of music.
- Exercise 5:** Treble clef. Four staves of music.
- Exercise 6:** Treble clef. Four staves of music.
- Exercise 7:** Treble clef. Four staves of music.
- Exercise 8:** Bass clef. Five staves of music.
- Exercise 9:** Bass clef. Three staves of music.
- Exercise 10 (Bottom):** Bass clef, measure 8. Four staves of music.

play a fragment in sight
 try again and again any number of times
 these fragments are modifiable



5

sightread slowly then repeat many times
don't mind the wrong notes but rather follow mistakes
so that only the contour of the three falls are kept
gradually accelerating and getting softer and lighter
until most of the keys don't sound

The image displays three systems of musical notation, each consisting of a treble and bass staff. Each system begins with a bracketed section of eight notes, marked with a circled '8' above the treble staff. The notation is complex, featuring various accidentals (sharps, flats, naturals) and note values. The first system has a treble staff starting with a circled '8' and a bass staff. The second system has a treble staff starting with a circled '8' and a bass staff. The third system has a treble staff starting with a circled '8' and a bass staff. The notation is complex, featuring various accidentals (sharps, flats, naturals) and note values.

6

play the fragment in sight
continue with or without pause between fragments
always soft and light without regularity
never mind mistakes

The image displays a collection of musical notation fragments for piano, arranged in a grid-like fashion. Each fragment consists of a treble and bass staff with various notes, rests, and accidentals. The fragments are scattered across the page, some overlapping, and are intended to be played in sight. The notation includes various rhythmic values, accidentals (sharps, flats, naturals), and rests, all presented in a clean, black-and-white format. The fragments are arranged in a way that suggests a sequence of short, light pieces to be played in sight, with instructions to continue with or without pauses between them.

7

develop each phrase for a while
by deviating permuting or by improvising
play gently

