ORDINARY MUSIC IN C MAJOR FOR PIANO AND FOUR STRING INSTRUMENTS

PERFORMANCE NOTES:

all musicians should be dressed in full tuxedos.

when entering and exiting the stage, maintain a refined, stiff stride. bow formally with feet together, bending at the waist and with a neutral facial expression at all times.

dramatic characterization and exaggeration of the "expressive classical performer" persona while playing is encouraged for this piece, though it must still seem sincere - if a bit uncanny.

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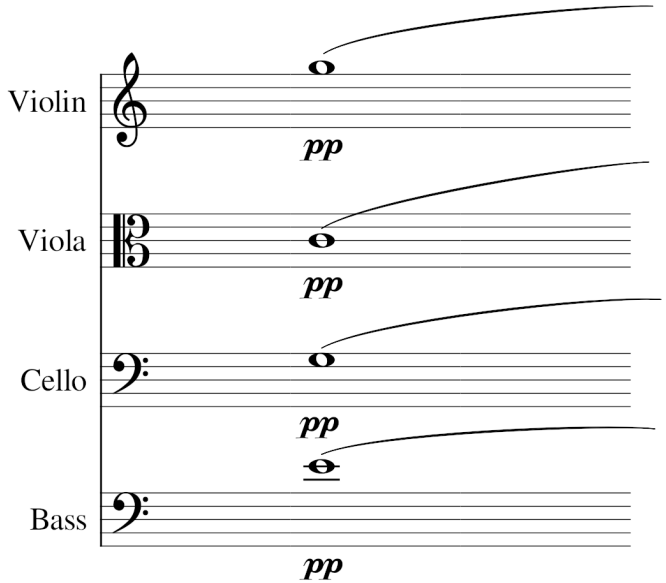
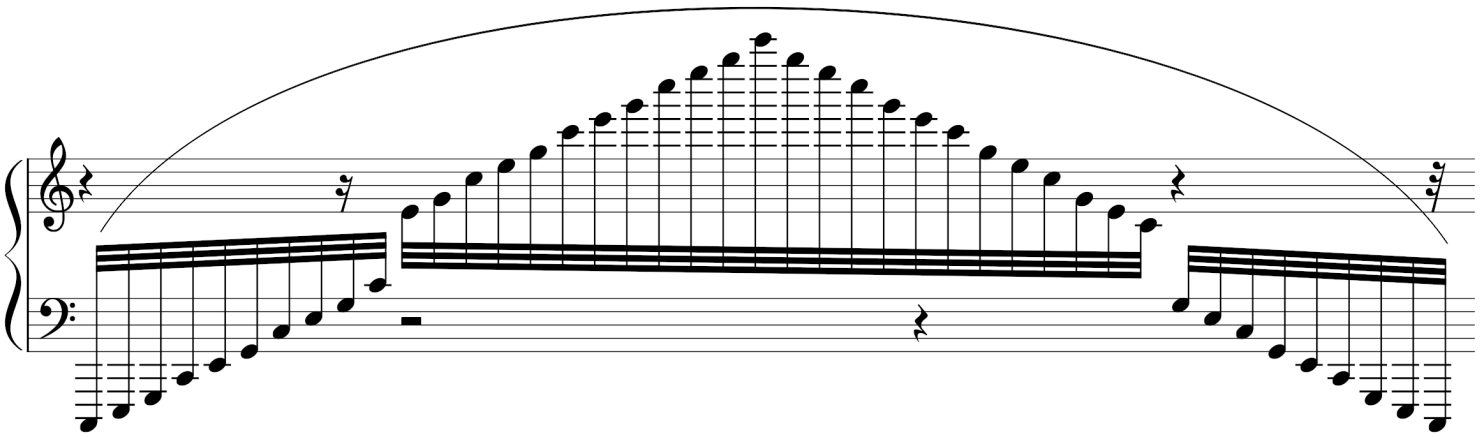
PHASE I: APPROX. 5 MINUTES



slow, serene, tranquil - sustain these notes for duration of page

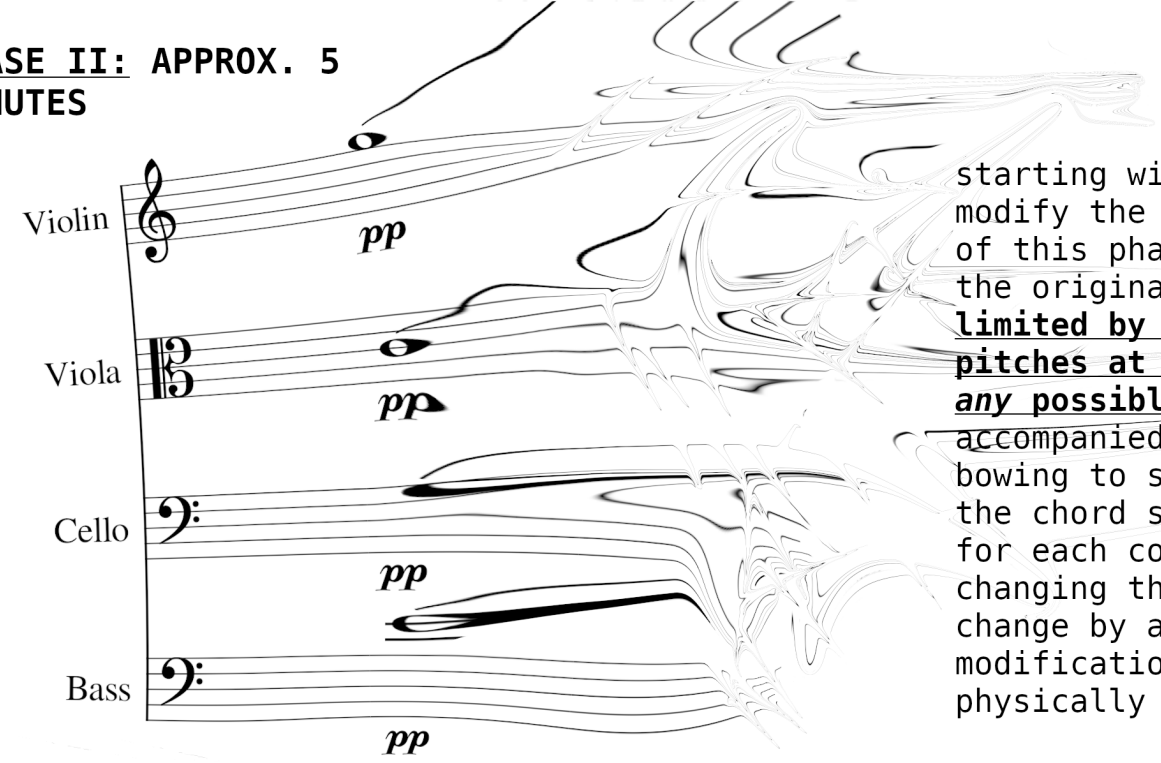
while sustaining these notes, each part respectively, when desired, wavers freely between at least a quarter tone flat or sharp from the original note being played, but no greater than 3/4 tone modification in either direction. the resulting effect should be that the held chord is slowly shifting in and out of tune.

[pianist walks on stage after approx. 2 minutes from start of piece, turns toward the audience and bows stiffly before sitting down to begin playing.]

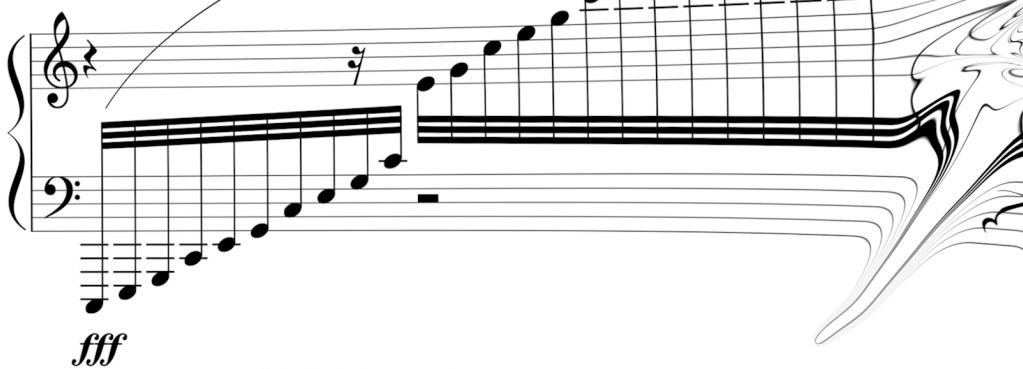


played as loud and as fast as physically possible, feverishly and almost cartoonishly virtuosic. loop for remaining duration of page.

PHASE II: APPROX. 5 MINUTES

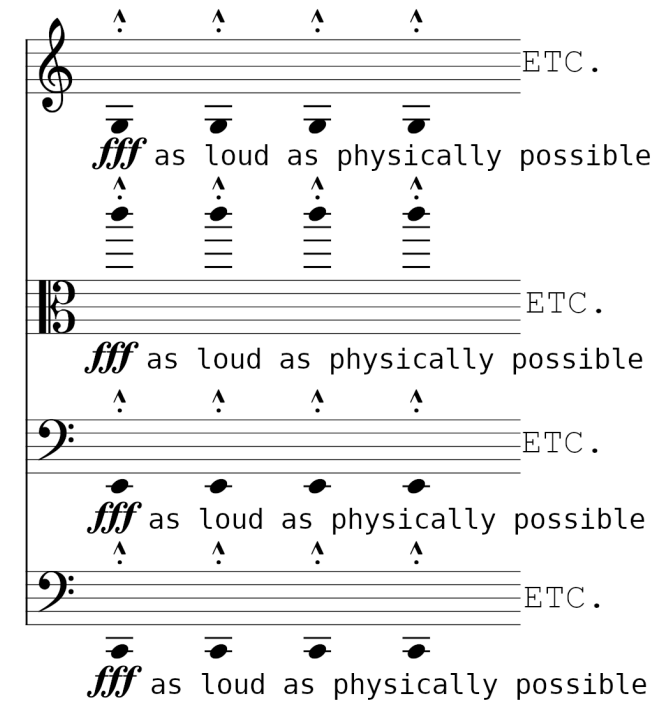


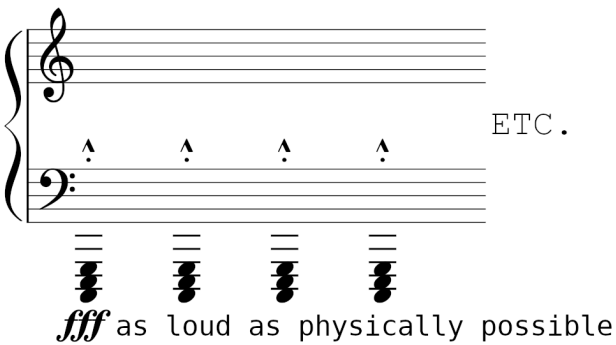
starting with bass and moving upwards through each part, modify the held chord one pitch at a time over the duration of this phase, starting with a semitone higher or lower than the original pitch in the bass part. **while the piano is limited by equal temperament in the palette of possible pitches at its disposal, the strings are not and may choose *any* possible pitch that may be desired.** change of pitch is accompanied by a change in articulation from sustained bowing to spiccato in each part. progressive modification of the chord should also involve progressively larger intervals for each consecutive modification (for example: after changing the first pitch by a semitone, the bass should next change by at least a whole tone, and so on). with each pitch modification, grow louder until you are playing as loudly as physically possible by the end of the phase.



while continuing the arpeggio from phase I, gradually begin introducing random "mistake" pitches to the sequence. by the midpoint of phase II, the arpeggiation should be completely transformed into a chaos of random pitches spanning the entire keyboard. **once this point is reached, contiue playing arpeggiations of random pitches spanning the entire range of the keyboard for the rest of the phase (approx. 2 minutes).**

PHASE III: 6-9 MINUTES*





strings and piano each begin this final phase at two different, randomly chosen tempi (the strings should be cued into the desired tempo for purposes of unification by any one of the string parts). each part pulses its chord for the remaining duration of the performance. articulation should be as violently loud as possible, and extremely marcato-staccato to the point of almost obscuring the pitches.

strings and piano ritard separately at different rates over the duration of this phase. **the piece ends once 5 chords are exchanged between strings and piano having at least 15 seconds of silence between each sonority.**

piano stands and bows once before walking offstage, followed by strings (who also bow once before exiting).

fin.

***this phase of the piece is initiated by the pianist upon closing phase II, signalling the strings to follow suit**