

Jason Hodgson

An Introspective Piano Suite

Containing;

Sunday Drive

Reflection

a thought

Sunday Drive

For Sam Bailey

(Who re-ignited by passion for playing the piano)

Inspired by 'Midnight Sun' by Stephen Montague

Composed between December 22nd - 23rd 2015

Jason Hodgson

Instructions: The performer can repeat each cell as many times as they wish. Dynamics range from *p* to *f*.
The speed is to range from **Moderato** to **Presto**. Each \bullet is equivalent to ♪ or ♩ .

Piano

Voice

Pno.

V. Ooo... Aaah...
(Breathe when needed) (Sim.)

Pno.

V. Wo wo wo wo Wa wa wa wa Wo wo wo wo Wa wa wa wa
(Sim.) (Sim.) (Sim.) (Sim.)

Pno.

V. Wo wo wo wo Wa wa wa wa
(Sim.) (Sim.)

Pno.

First system of piano accompaniment. The right hand (treble clef) plays a melodic line with eighth notes and quarter notes, including a trill-like figure. The left hand (bass clef) provides a simple harmonic accompaniment with quarter notes and rests.

Pno.

Second system of piano accompaniment. The right hand continues the melodic line with eighth notes. The left hand has a few notes and rests.

Pno.

Third system of piano accompaniment. The right hand continues the melodic line. The left hand features some dyads (two-note chords) in the bass.

Pno.

Fourth system of piano accompaniment. The right hand continues the melodic line. The left hand has a few notes and rests.

Pno.

Fifth system of piano accompaniment. The right hand continues the melodic line. The left hand has a few notes and rests. There are some triplets in the right hand.

V.

Ooo...

(Sim.)

Violin part. It begins with a long, expressive slur over two notes, marked with a fermata and the instruction "(Sim.)". Above the staff, the text "Ooo..." is written.

Reflection for Piano

Jason Hodgson

$\text{♩} = 60-75$

laissez vibrer *laissez vibrer*

Put the sustain pedal down as loudly as possible

pp

senza sordini p

6

sim.

12

17

23

28

Musical score for measures 28-32. Treble clef, key signature of two flats. Measures 28-30 are in 4/4 time, measure 31 is in 3/4, and measure 32 is in 6/4. The bass line features a sustained bass note with a fermata.

33

Musical score for measures 33-37. Bass clef, key signature of two flats. Measures 33-34 are in 6/4, measure 35 is in 2/4, measure 36 is in 4/4, and measure 37 is in 5/4. The bass line features a sustained bass note with a fermata.

38

Musical score for measures 38-43. Bass clef, key signature of two flats. Measures 38-39 are in 4/4, measure 40 is in 1/4, measure 41 is in 4/4, measure 42 is in 6/4, measure 43 is in 4/4, and measure 44 is in 3/4. The bass line features a sustained bass note with a fermata.

44

Musical score for measures 44-46. Treble clef, key signature of two flats. Measures 44-45 are in 4/4, measure 46 is in 7/4. The bass line features a sustained bass note with a fermata.

47

Musical score for measures 47-49. Treble clef, key signature of two flats. Measures 47-48 are in 6/4, and measure 49 is in 4/4. The bass line features a sustained bass note with a fermata.

Bring the sustain pedal up as slowly as possible

a thought

By Jason Hodgson

In this piece you are required to play and speak at the same time.

The dynamic of the voice part should always be slightly louder than that of the piano.

Except where specified, dynamics should be freely chosen by the performer. In every case dynamics last for the length of the system.

Dynamics are free (except where specified) and last for the length of each system. Where any musical material is random, so are the dynamics.

Tempo is determined by your normal reading speed. Do not rush the text, although variation of reading speed for emphasis is permitted.

If you run out of musical material to play but have more text to read, then just repeat the musical material.

If you run out of text but have musical material left do not repeat the text, just complete the musical material until it reaches new text.

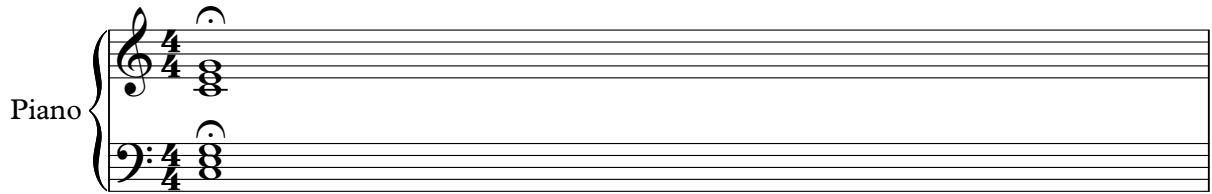
The sustain pedal is to be used freely unless specified.

a thought

Jason Hodgson

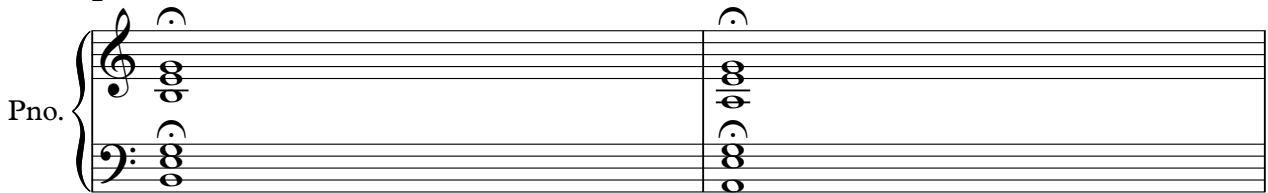
Sometimes I sit there and wonder what the purpose of music is.

Piano



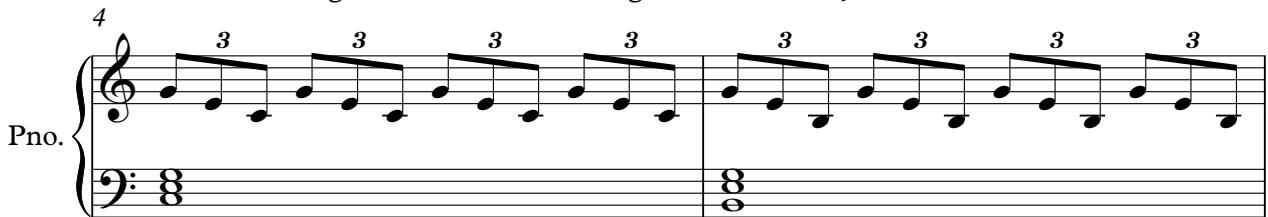
2 Why after all this time as homo-sapiens do we still insist on making sound other than speech?

Pno.



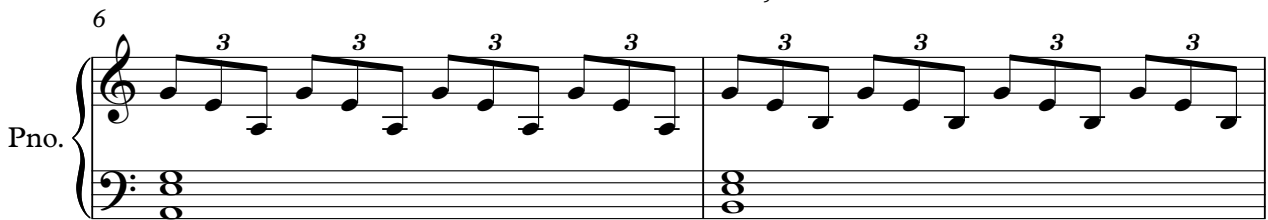
4 Yes we can argue that music has changed over millenia,

Pno.



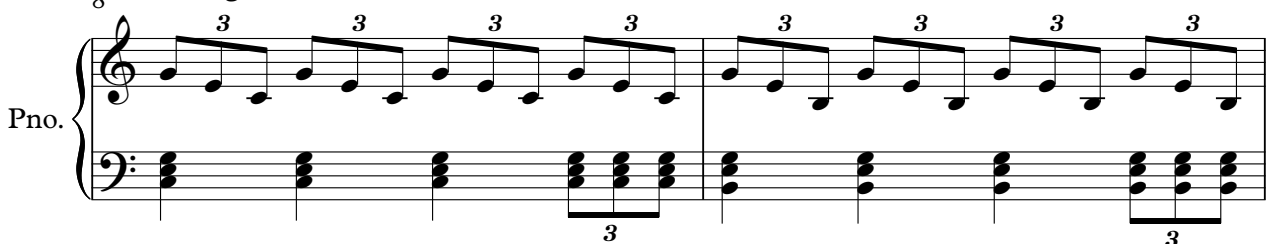
6 but I believe that it still has its fundamental core;

Pno.



8 the organisation of sound as a means of

Pno.



10 expression and communication.

Piano score for measures 10-11. The treble clef contains eighth-note triplets. The bass clef contains chords, with the second measure of each staff having a triplet marking.

12 Let me break this down and try to explain what I mean.

Remove hands from piano and place them on your lap

Piano score for measures 12-13. Both staves are empty, with a fermata symbol placed over the first measure of each staff.

13 Organisation can be something formal

Piano score for measures 14-17. The treble clef contains eighth-note chords. The bass clef contains eighth-note chords. The time signature changes from 3/8 to 3/4.

17 (notated music - traditional or otherwise),

Piano score for measures 18-21. The treble clef contains eighth-note chords. The bass clef contains eighth-note chords. The time signature changes from 3/8 to 3/4.

21 or informal in the sense of improvisation.

Piano score for measures 22-25. The treble clef contains chords with a forte (*f*) dynamic marking. The bass clef contains chords. The time signature is 9/8.

Though free improvisation may not look like it's organised, I am of the opinion that it is a live representation of the musicians subconscious organisation of the musical material that they have experience of, or are experimenting and exploring the unknown, and are therefore organising the sound events on the fly.



Freely Improvise -----|

It is the culmination of all the years of experience of each musician that is playing.



-----> *Refine to a single idea*

$\frac{3}{4}$
 $\frac{3}{4}$

4

This leads us nicely into what I mean when I say 'expression'.

Pno.

25

p

Expression in this context doesn't necessarily need to link to emotions.

Pno.

27

p

29 It can link to an idea, a mind set, or even something as literal as an experiment

Pno.

29

the composer or performer is undertaking in the piece.

Pno.

33

And that expression may or may not come across when you listen, but it is still there.

But it may have also changed.

Palm

Pno.

35

sfz

For as soon as the sound is sounded, and as it travels through the air in the form of a wave, the space changes the original sound, it mutates it into something never heard before.

↑ ↓ ↑↑ ↓ *etc.*
Random single notes.

◇ *Forearm (silently depressed)*

Detailed description: This block contains musical notation for a piano. The treble clef staff has five upward-pointing arrows and four downward-pointing arrows, with the text 'etc.' following. Below the treble staff, the text 'Random single notes.' is written. The bass clef staff has a diamond symbol at the beginning, with a dashed line extending from it across the staff. Below the bass staff, the text '◇ Forearm (silently depressed)' is written.

The changes may be subtle, and most of the time go un-noticed, but they do happen. Just read any scientific study on sound. So what does this mean?

↑ ↓ ↑↑ ↓ *etc.*
Random dyads.

Detailed description: This block contains musical notation for a piano. The treble clef staff has five upward-pointing arrows and four downward-pointing arrows, with the text 'etc.' following. Below the treble staff, the text 'Random dyads.' is written. The bass clef staff is empty. A dashed line with an arrowhead at the end extends from the bottom of the bass staff across the page.

Well, once it's travelled all that way and the listener perceives the sound,

42

Pno.

gliss.

sfz

Detailed description: This block shows measure 42 of a piano score in 4/4 time. The treble clef staff has a glissando line starting from the middle of the staff and rising to the top line. The bass clef staff has a glissando line starting from the bottom line and rising to the middle of the staff. The text 'gliss.' is written above the treble staff, and 'sfz' is written below the bass staff. The measure ends with a double bar line and a repeat sign.

it is then interpreted by the listener by their culminated experiences in life.

43

Pno.

sfz

Detailed description: This block shows measure 43 of a piano score in 4/4 time. The treble clef staff has a whole rest. The bass clef staff has a whole rest. The text 'sfz' is written below the bass staff. The measure ends with a double bar line and a repeat sign.

44 So when I play this: each and every one of you hears it as something different.

Pno.

Sometimes these differences are so small, so miniscule, that the meaning we make from these sounds are often perceived as similar, so much so that it seems pointless to even mention it.

48

Pno.

52 But when I play this next bit, I want you to try and listen to it as if you are experiencing life, the world, and society for the first time;

Pno.

as if you were just magically placed here in this room with just the clothes on your back and no idea of who you are, where you came from, or what anything is.

60

Pno.

Already this is impossible; for as soon as you start thinking, you start experiencing. As soon as you've experienced that first nano-second, you have experience. Each time you listen to each 'new' sound, you judge the next one on what you have experienced in the past.

Pno.

Improvisation based on previous theme.



63 So what, you might ask, is this piece trying to express? To communicate?

7

Perc. *f* **Fist (both hands)**

64 This piece could be trying to get you to re-think how you listen to and experience music and the world.

Pno. *p*

This piece could just be using the text I am reading to you as a way of masking the chaos that is being played while I do so.

Pno. *fff* **Fist (both hands)**

This piece could be just for the sake of it. The text could be considered the rhythm section, while the piano is the melody.

Pno. *mp*

You could also say that this piece is just absolute nonsense and the composer has written it for the sake of writing a piece.

Similarly the text could have been written in a way that sounds like it's well thought out and clever, when in fact it could just as well be a crazy person's ramble.

Random stabs

73 But whatever the case is.

Pno.

75 Whatever the point of this piece is,

Pno.

77 is now a moot point as far as this performer is concerned.

Pno.

79 I've nearly finished my part of this experience.

Pno.

81 And with the final sentence that is uttered;

Pno.

83 I finish my piece!

Pno.

Palm