Jason Hodgson

An Introspective Piano Suite

Containing;

Sunday Drive

Reflection

a thought

Sunday Drive

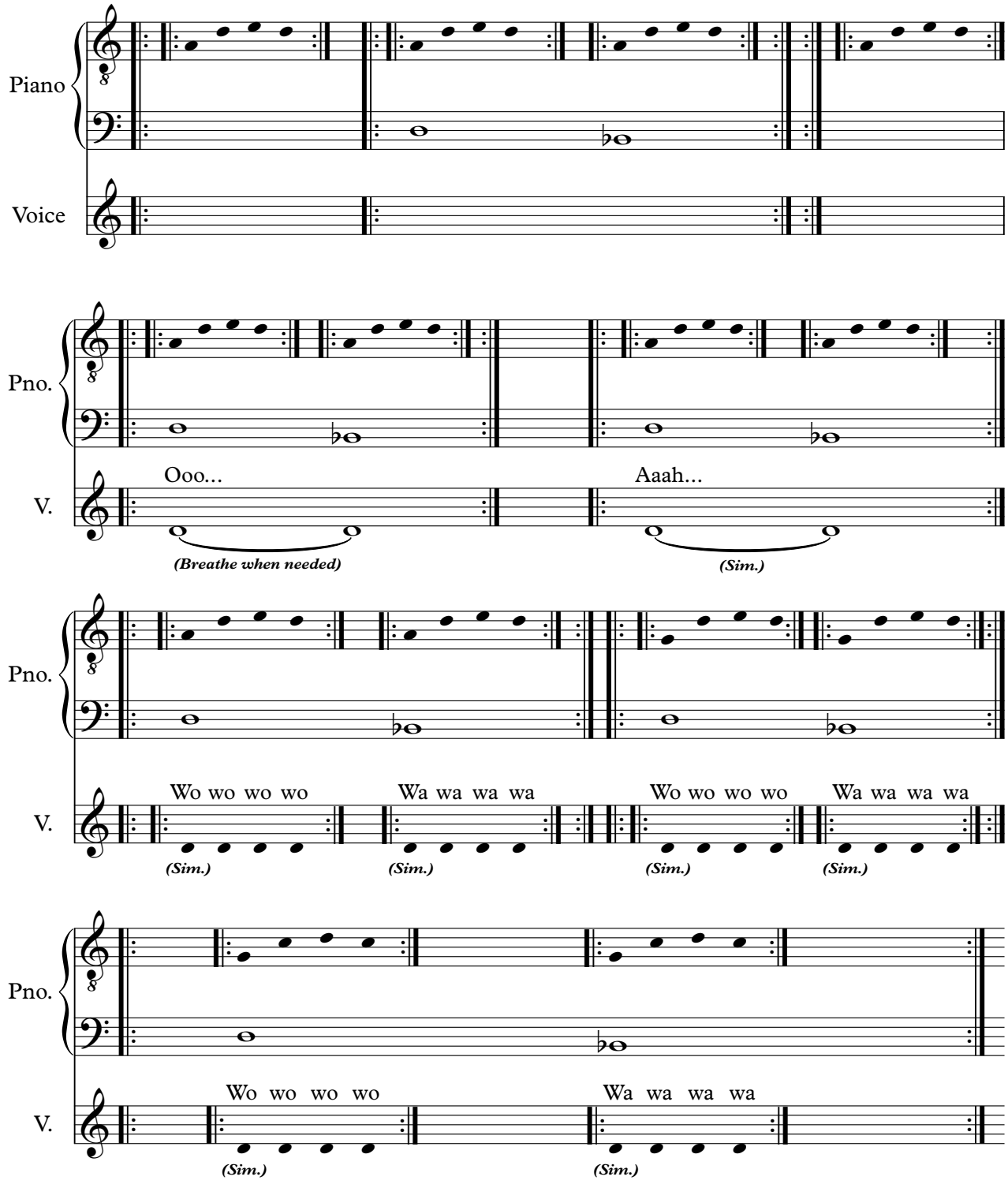
For Sam Bailey

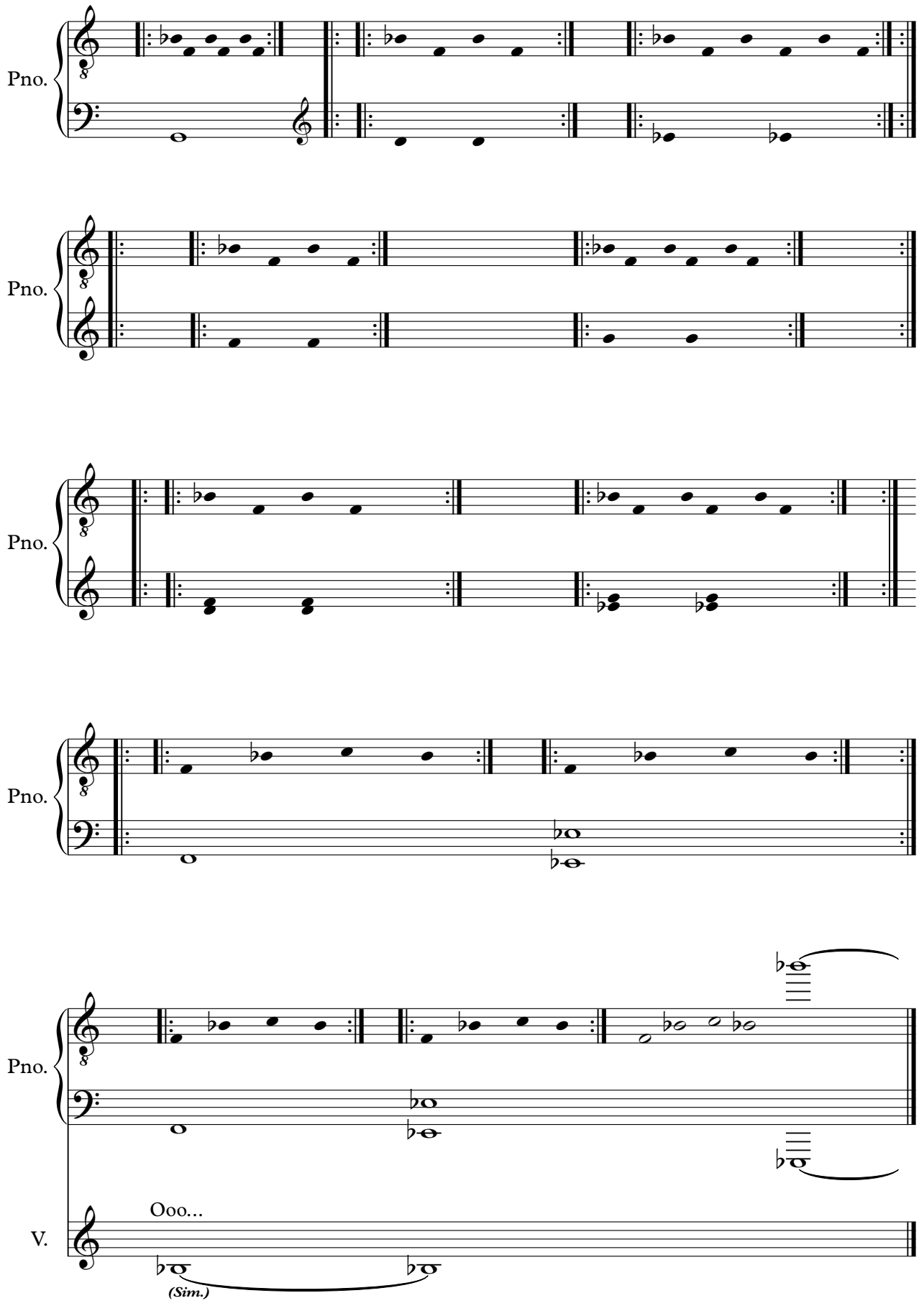
(Who re-ignited by passion for playing the piano)

Inspired by 'Midnight Sun' by Stephen Montague
Composed between December 22nd - 23rd 2015

Jason Hodgson

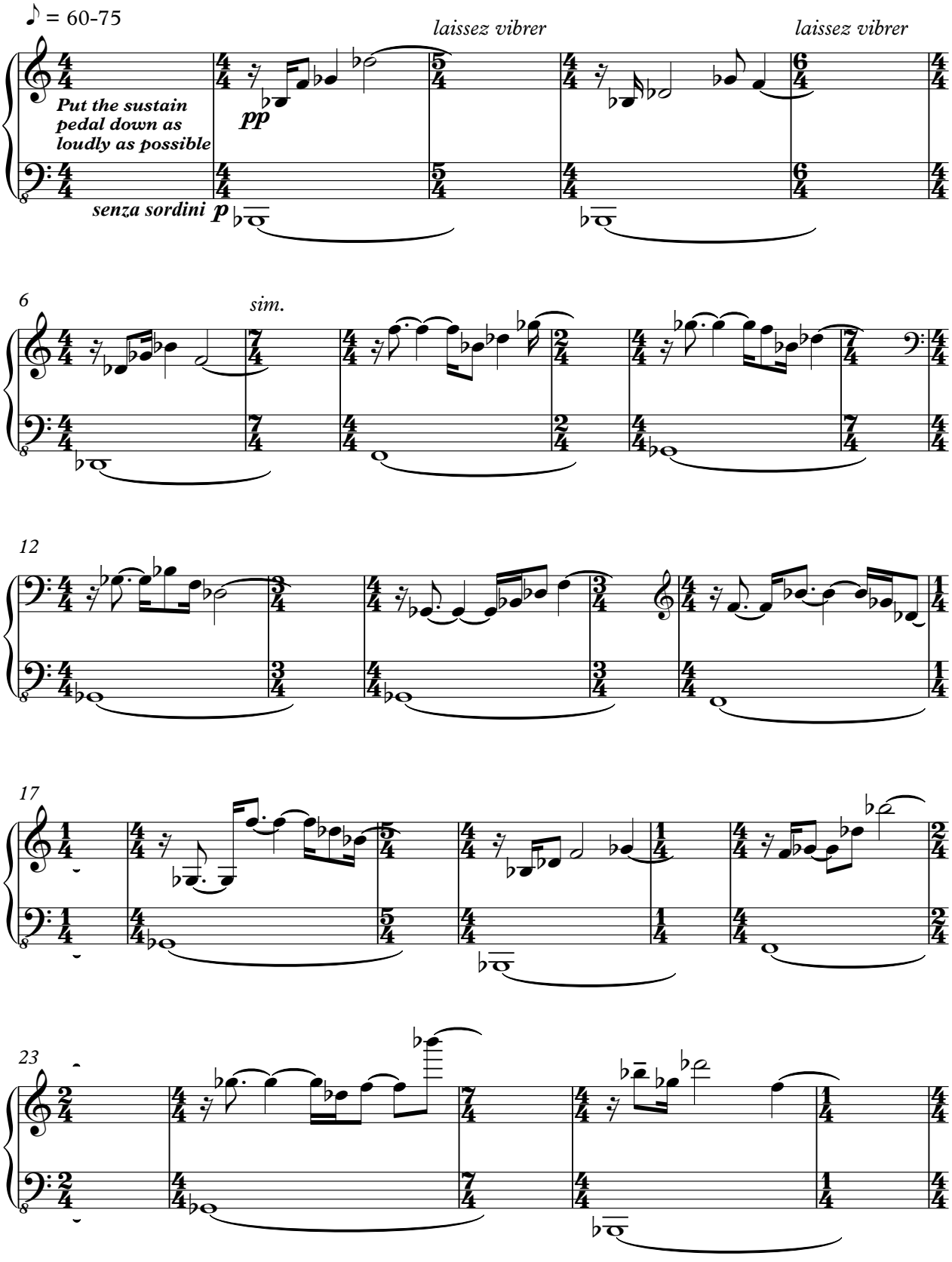
Instructions: The performer can repeat each cell as many times as they wish. Dynamics range from ***p*** to ***f***.
The speed is to range from **Moderato** to **Presto**. Each 𝅝 is equivilent to ♪ or 𝅘𝅥𝅯.




Pno.
Pno.
Pno.
Pno.
Pno.
V.
Ooo...
(Sim.)

Reflection
for Piano

Jason Hodgson



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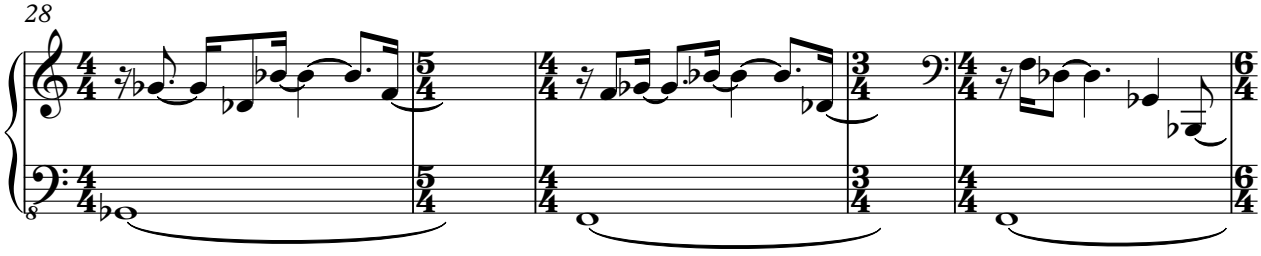

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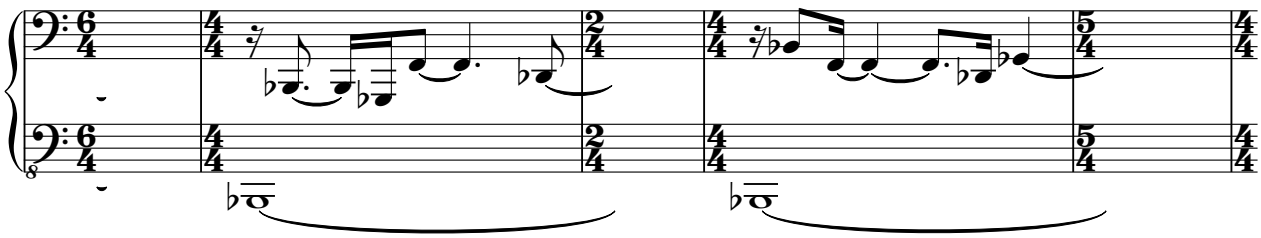

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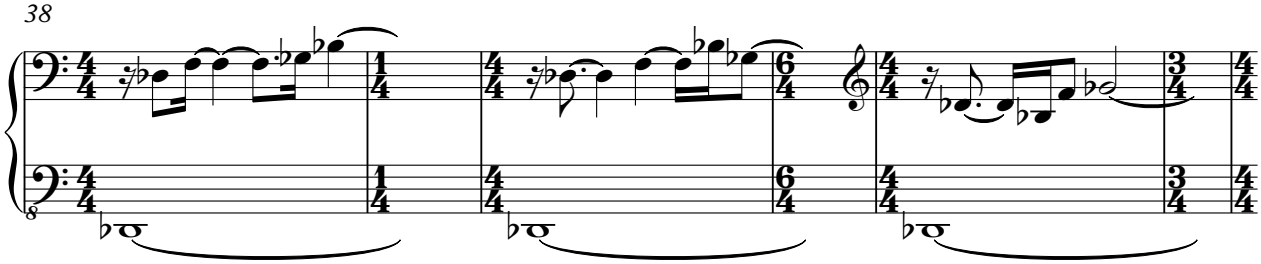

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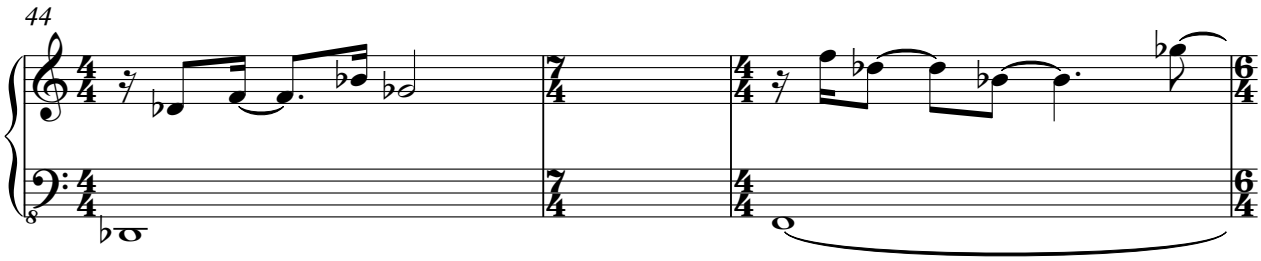

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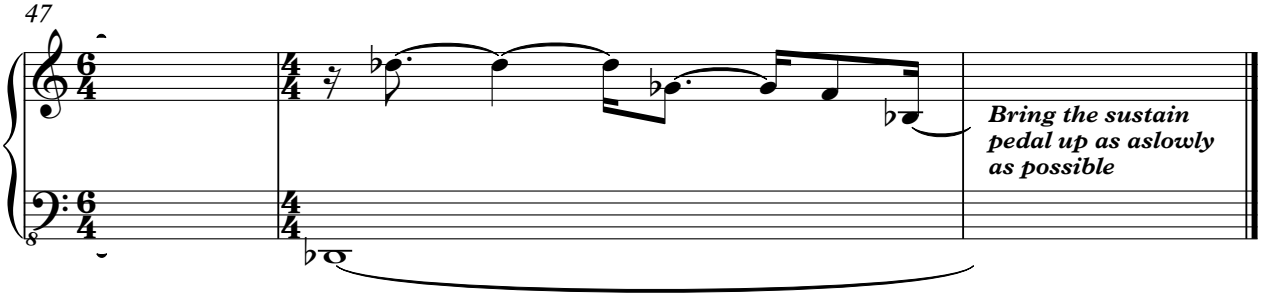


a thought

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.

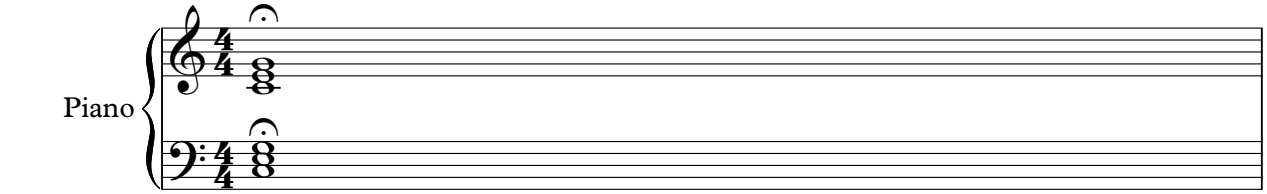
If you run out of text but have musical material left do not repeat the text, just complete the musical material until it reaches new text.

The sustain pedal is to be used freely unless specified.

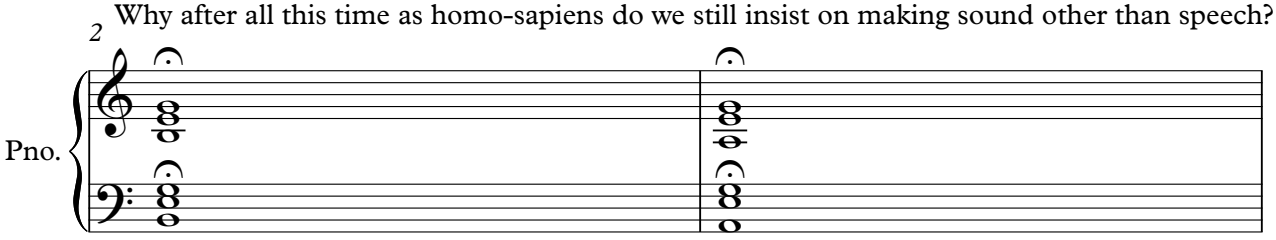
a thought

Jason Hodgson

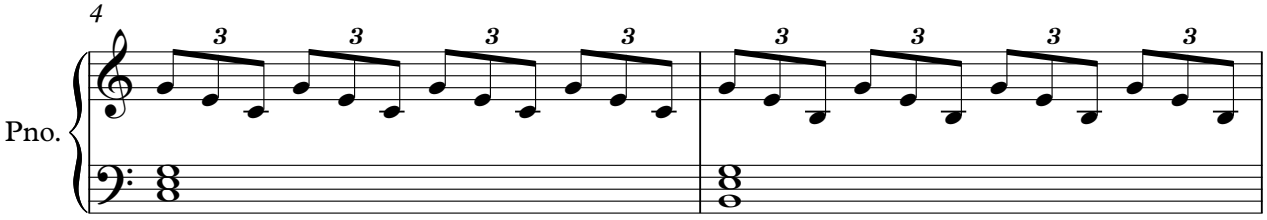
Sometimes I sit there and wonder what the purpose of music is.



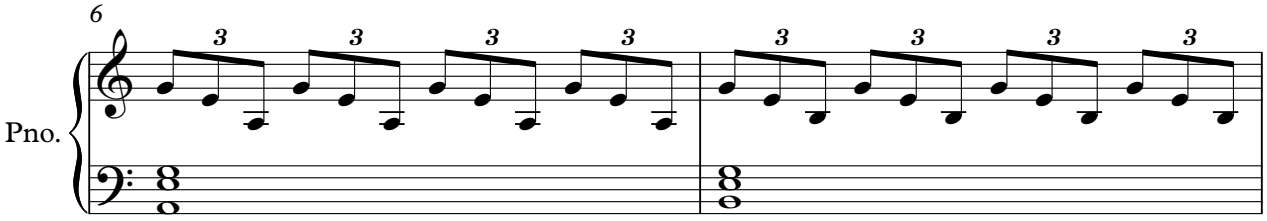
Why after all this time as homo-sapiens do we still insist on making sound other than speech?



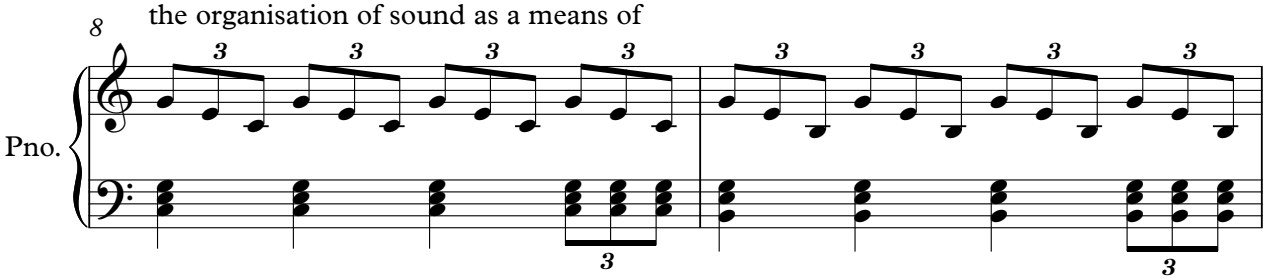
Yes we can argue that music has changed over millenia,



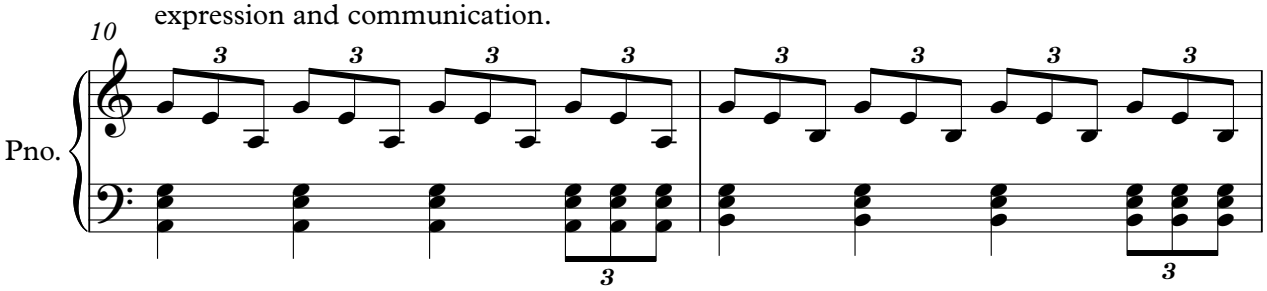
but I believe that it still has its fundamental core;



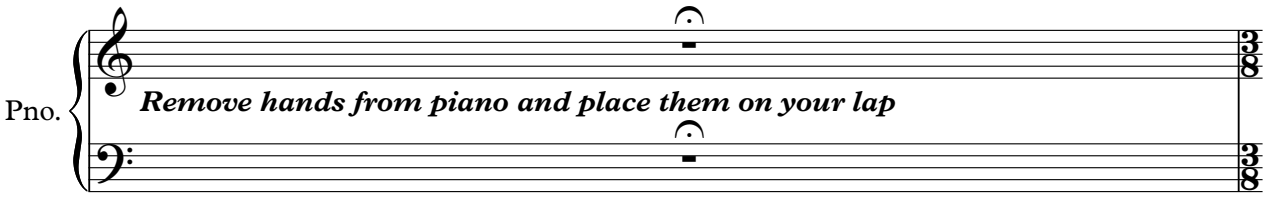
the organisation of sound as a means of



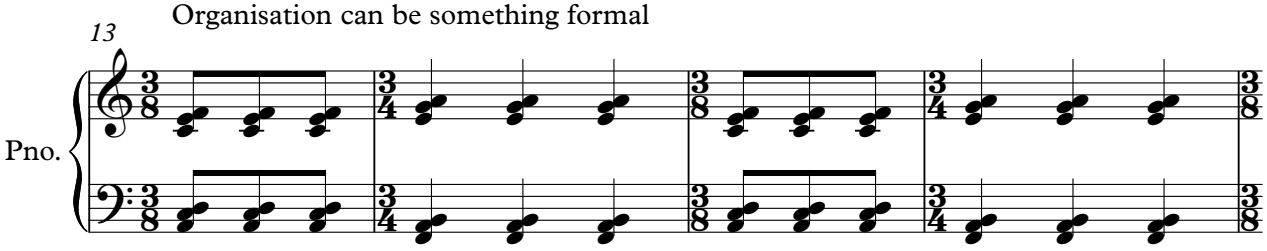
expression and communication.



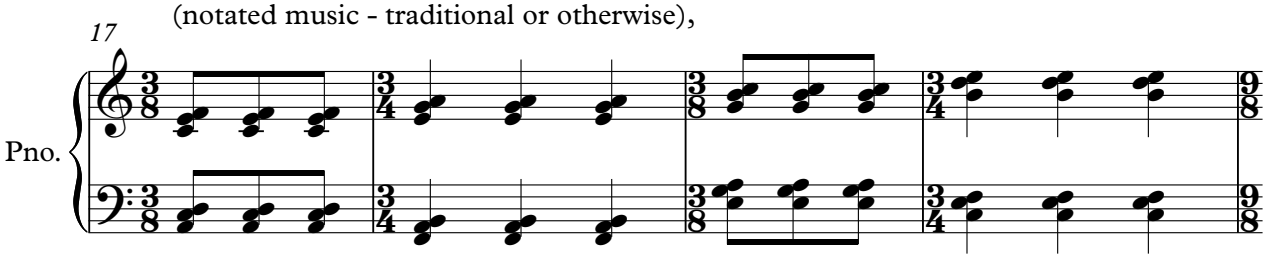
Let me break this down and try to explain what I mean.



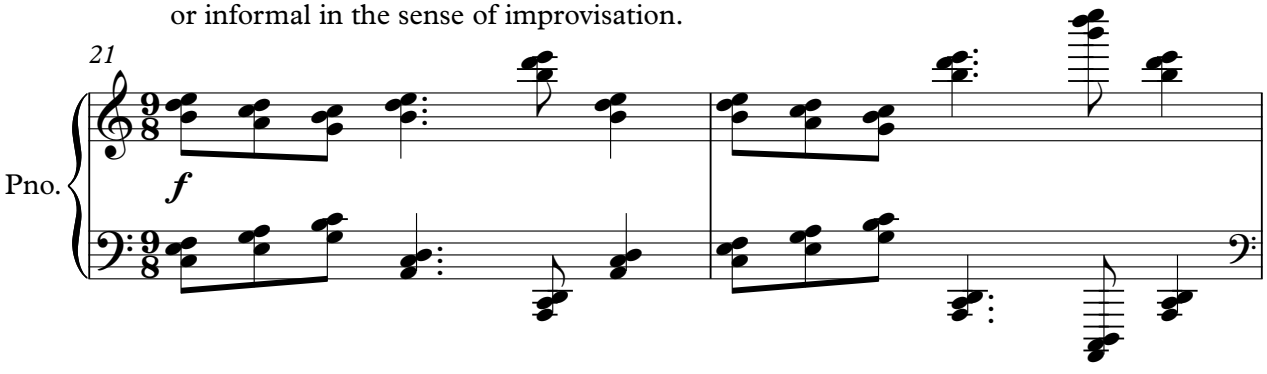
Organisation can be something formal



(notated music - traditional or otherwise),



or informal in the sense of improvisation.



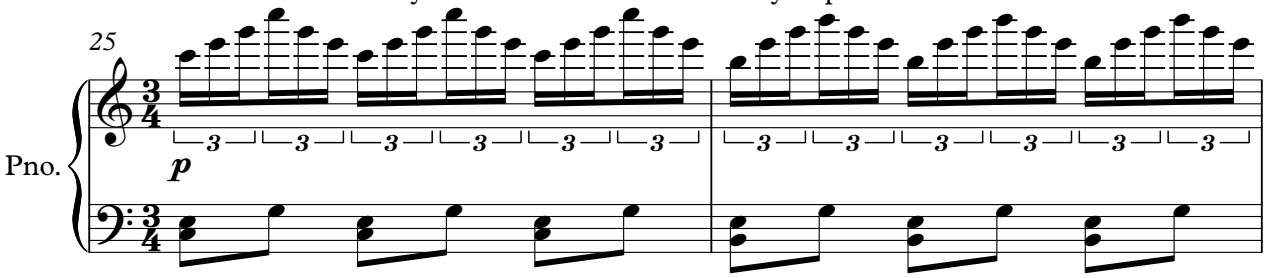
Though free improvisation may not look like it's organised, I am of the opinion that it is a live representation of the musicians subconcious organisation of the musical material that they have experience of, or are experimenting and exploring the unkown, and are therefore organising the sound events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

Freely Improvise ----------

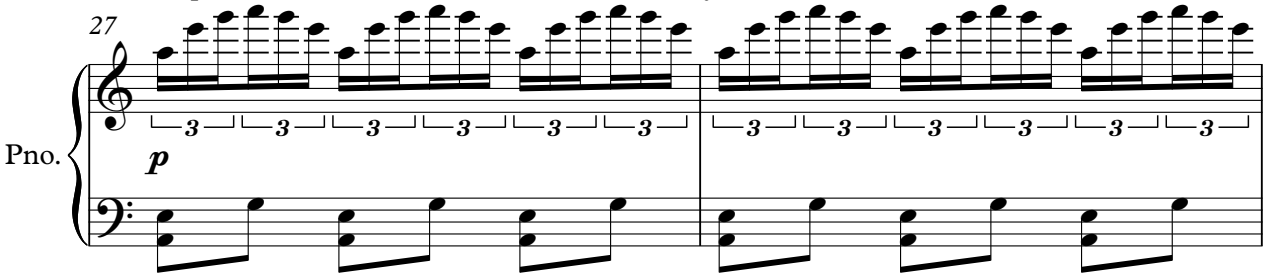
It is the culmination of all the years of experience of each musician that is playing.

----------→ ***Refine to a single idea***

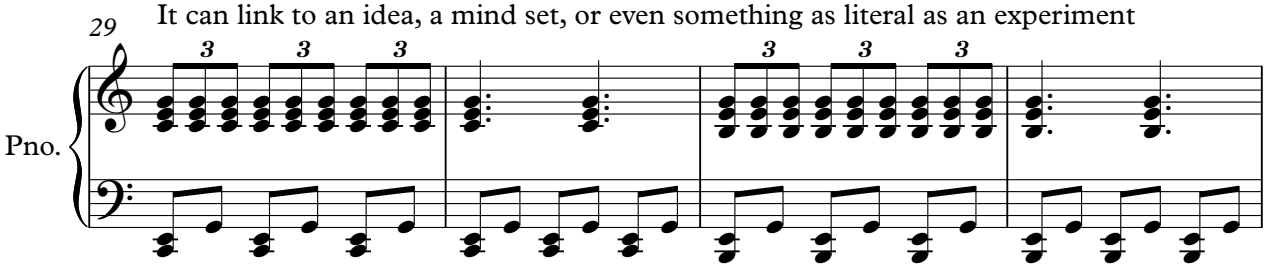
This leads us nicely into what I mean when I say 'expression'.



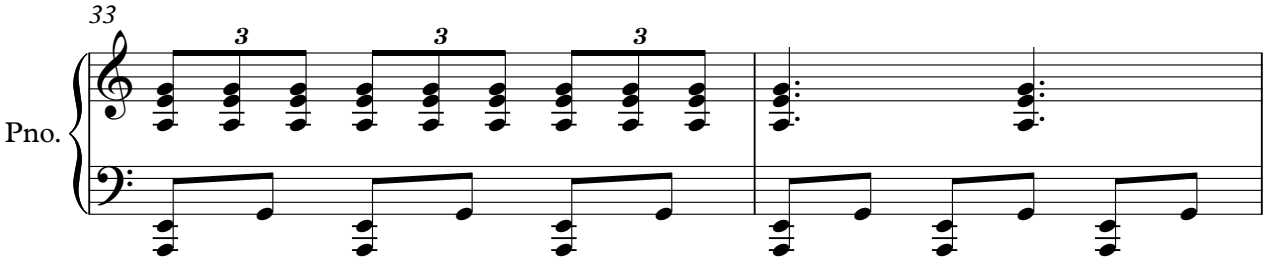
Expression in this context doesn't necessarily need to link to emotions.



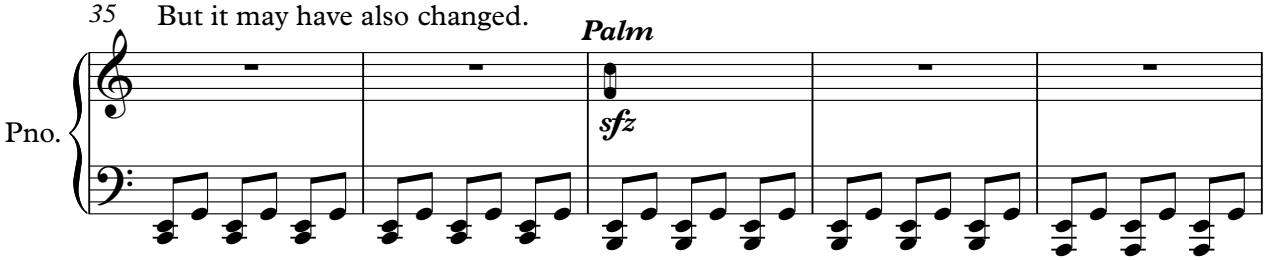
It can link to an idea, a mind set, or even something as literal as an experiment



the composer or performer is undertaking in the piece.

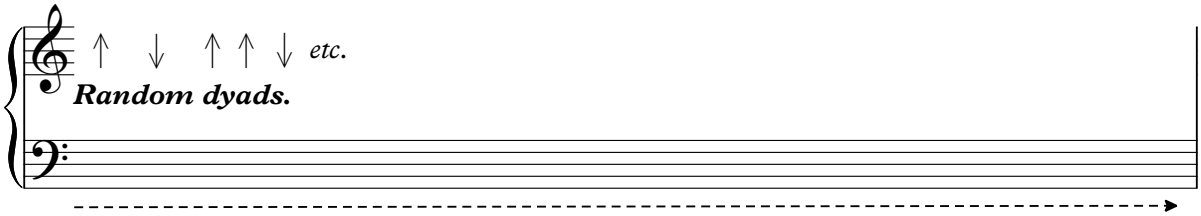


And that expression may or may not come across when you listen, but it is still there.
But it may have also changed.

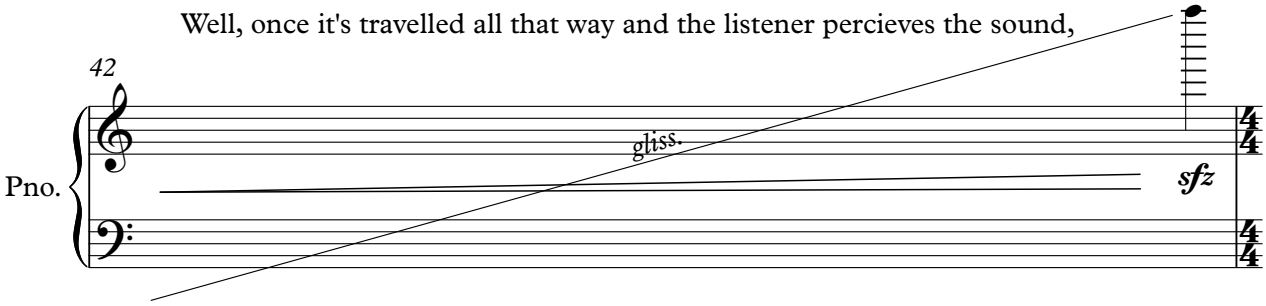


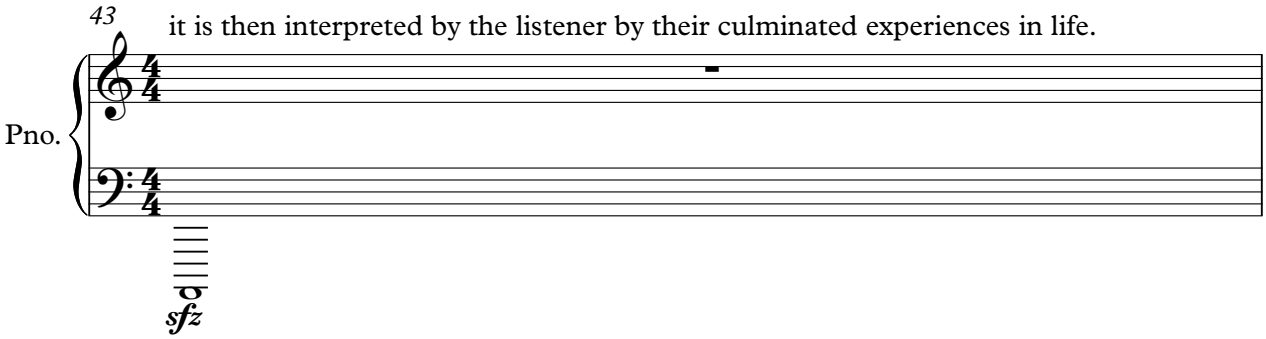
For as soon as the sound is sounded, and as it travels through the air in the form of a wave, the space changes the original sound, it mutates it into something never heard before.

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?

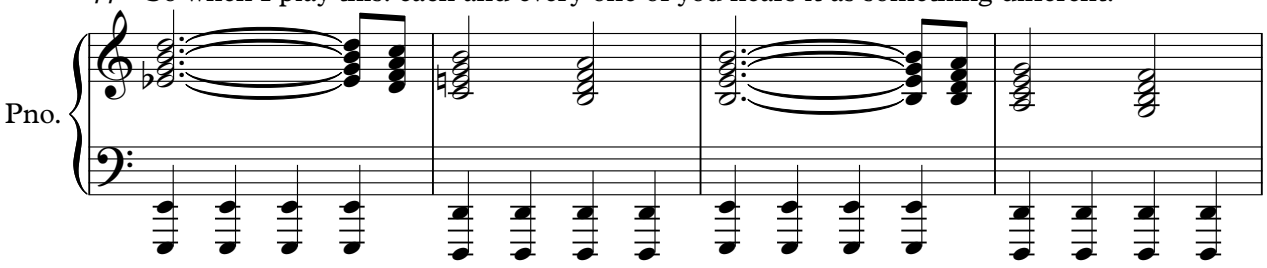


Well, once it's travelled all that way and the listener percieves the sound,





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



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.

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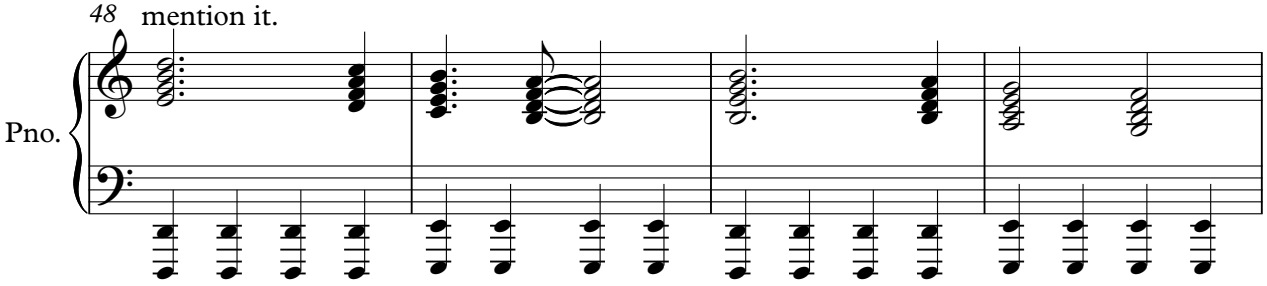

But when I play this next bit, I want you to try and listen to it as if you are experiencing life, the world, and society for the first time;

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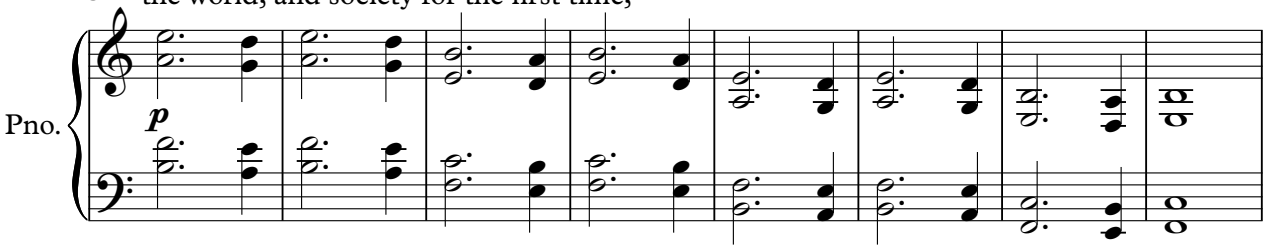
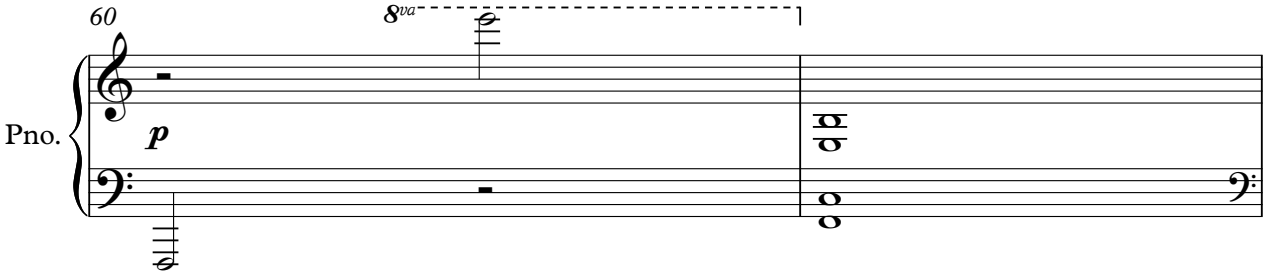
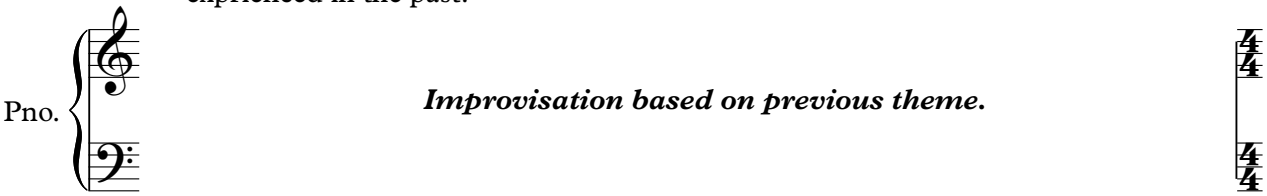


as if you were just magically placed here in this room with just the clothes on your back and no idea of who you are, where you came from, or what anything is.

60

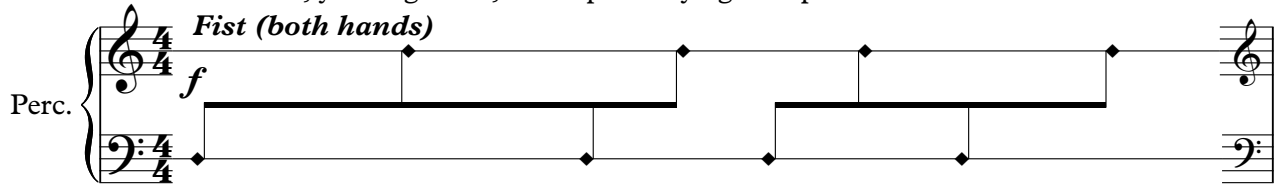


Already this is impossible; for as soon as you start thinking, you start experiencing.
As soon as you've experienced that first nano-second, you have experience.
Each time you listen to each 'new' sound, you judge the next one on what you have exprienced in the past.



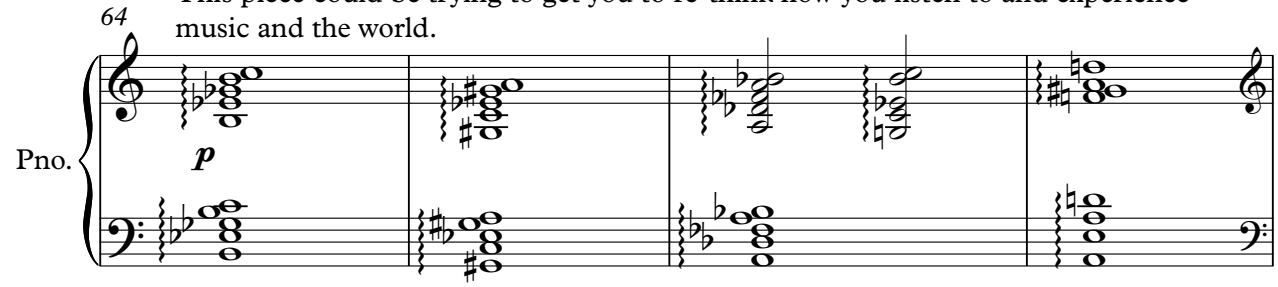
63

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



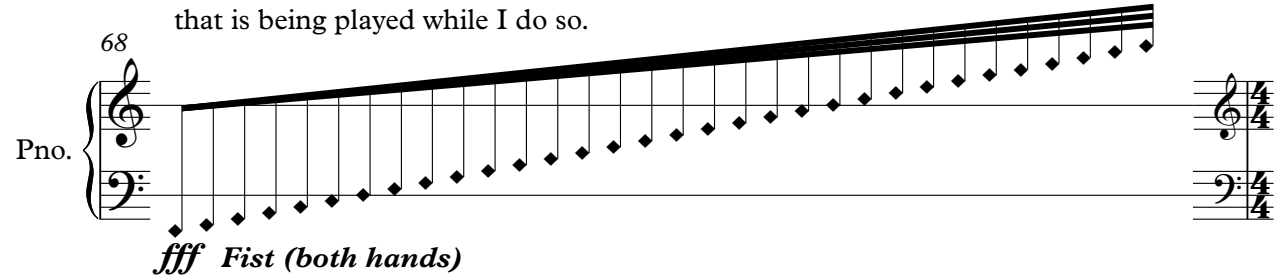
64

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



68

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.



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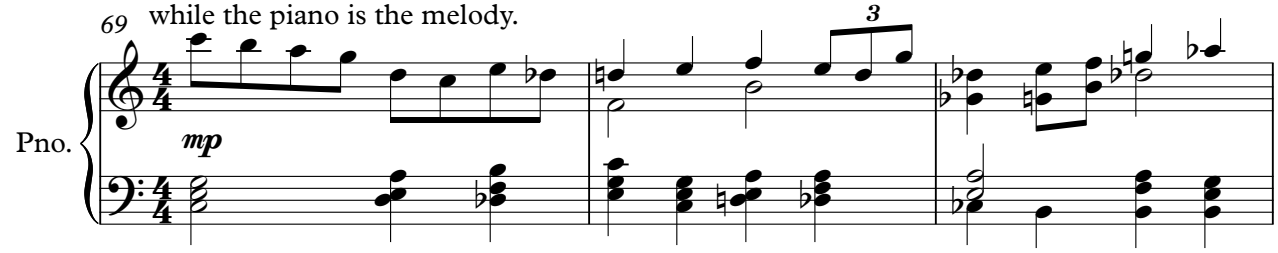
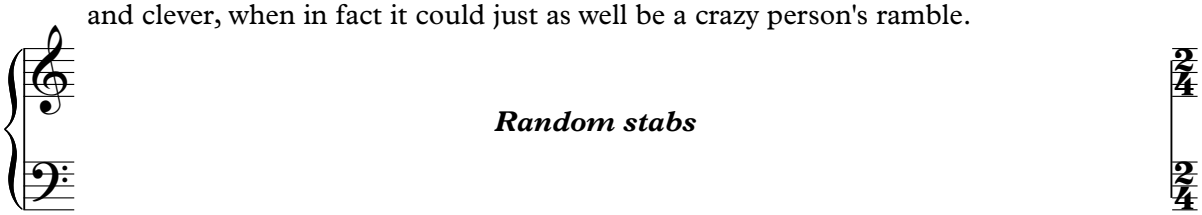
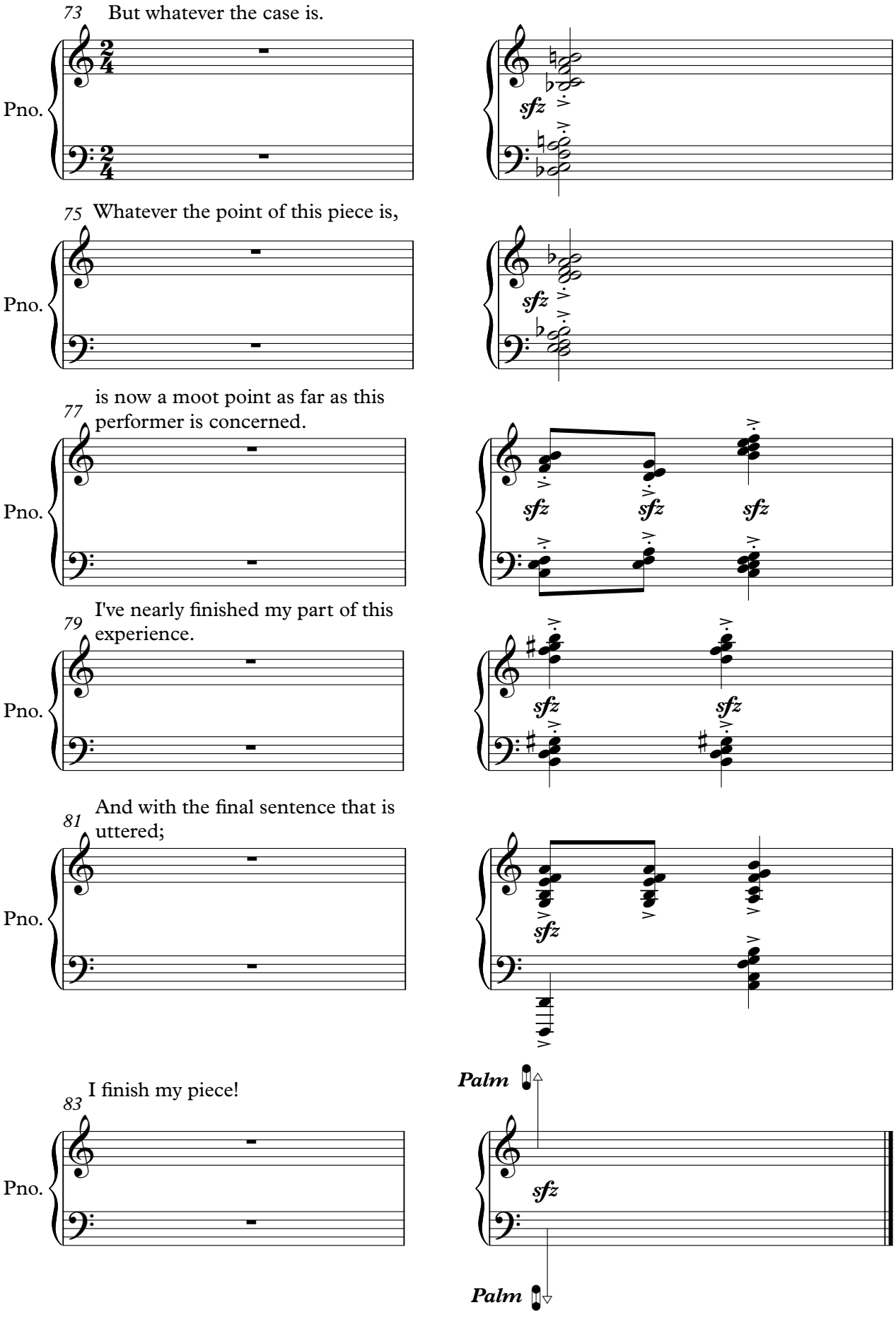
This piece coud be just for the sake of it. The text could be considered the rhythm section, while the piano is the melody.



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 though 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.
sfz
75
Whatever the point of this piece is,
Pno.
sfz
77
is now a moot point as far as this performer is concerned.
Pno.
sfz
sfz
sfz
79
I've nearly finished my part of this experience.
Pno.
sfz
sfz
81
And with the final sentence that is uttered;
Pno.
sfz
Palm
I finish my piece!
83
Pno.
sfz
Palm