

Mirela Ivičević

The Choice is Yours

for piano

The Choice is Yours

(Studies in 93)

Additional notes:

The Choice is Yours is a cycle of five short piano pieces for children and young adults introducing the concept of aleatorics and/or program music.

In each of 5 pieces opportunity is given to the performer to decide herself / himself about the final form and content of the composition according to her / his own abilities, mood and preferences. Non-musical narrative serves to help with the decision.

The most important thing: the choice should be made by the performer, not the teacher.

I: SWEETNESS / II: SPARKLES

In bar 5 (SWEETNESS) respectively bar 3 (SPARKLES) performer can choose between path A (left side of the paper) and path B (right side of the paper).

Formal options are the following:

- 1) Playing the composition using path A two times (AA)
- 2) Playing the composition using path B two times (BB)
- 3) Playing the composition using path A subsequently playing the composition using path B (AB)
- 4) Playing the composition using path B subsequently playing the composition using path A (BA)

In all cases, the second run should be played *attacca* starting with bar 1.

SWEETNESS is meant for the smallest ones, who can choose between two contrasting characters.

The main creative challenge of **SPARKLES** is hearing the music within oneself. The main technical challenge is the control of the hand pressure.

III: MIRROR...

After bar 4 performer can choose between path A (left side of the paper) and path B (right side of the paper).

This study also introduces the composing tool of retrograde movement. The main creative and technical challenge is being able to precisely execute constant rapid changes in tempo, dynamics and overall character of the played material.

IV: BEASTY GIRL, BEASTY BOY

This movement introduces a range of extended playing techniques and the concept of prepared piano. The main goal of the composition is to get to know the whole instrument and the diversity of its sonic possibilities.

The additional equipment is:

- 1) a simple light-weight water glass.
- 2) a plastic card (ID-card format. Use some old one, because it might break during the play.)

The movement consists of two parts: IVA: Beasty Boy and IVB: Beasty girl.

Formal options are the following:

- 1) Playing the IVA part subsequently IVB part.
- 2) Playing the IVB part subsequently IVA part.

Important notice for reading the technique-instructions:

Middle C / c1 = C4, all other notes are named accordingly.

Lower register refers to the area up to the A2# (that usually corresponds to the lowest row of strings up to the first wooden division, but it can vary depending on the piano-type.)

V: PATCHWORK

Patchwork is a pot of possibilities. It consists of parts of first four compositions put together in 5 different ways. Out of five options, the player should chose the one that suits her / him the most.

1) The icy one: IA - IB - IIIA - IVA

2) The bouncy one: IA - IIA – IIB - IVB

3) The shiny one: IB - IIB – IIIA - IVB

4) The angry one: IA - IIIA - IVA - IVB

5) The dreamy one: IIB – IIIB – IVB – IB

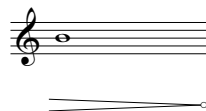
If the text helps:

- 1) Chocolate chips swimming in vanilla milk / Celery sticks (raw) / Mirror of the cold-hearted princess / Beastie girl.
- 2) Chocolate chips swimming in vanilla milk / Six little crystals sparkling in all colors in a tiny box hidden from the world / Twelve little crystals wandering the world, searching for the tiny box they could home / Beastie Boy
- 3) Celery sticks (raw) / Twelve little crystals wandering the world, searching for the tiny box they could home / Mirror of the cold-hearted princess / Beastie Boy
- 4) Chocolate chips swimming in vanilla milk / Mirror of the cold-hearted princess / Beastie boy / Beastie Girl
- 5) Twelve little crystals wandering the world searching for the tiny box they could home / Mirror of the cuddly monster / Beastie Girl / Celery Sticks Raw.

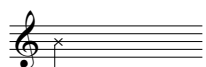
All parts should be played attacca. Exception: after IIIA and IIIB make a 4 seconds long break.

Notation Legend

All accidentals apply until the end of the bar.

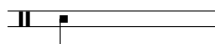


let the sound decay al niente / to nothing. If pedal is indicated underneath the system, it should follow the same principle and be gradually reduced.



a) SPARKLES: ghost notes: no pressing of the keys, no tone production, only the clicks of the fingertips on the surface of the keys should be heard. The hand and body motions should nevertheless remain the same as if the performer was actually playing the piano the "ordinary" way.

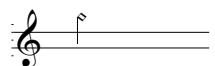
b) BEASTIE BOY: hitting the body of the piano with thumb of the left hand



BEASTIE BOY: sounds produced by hitting the body of the piano with the palm and four fingers of the left hand have this form.



All the tones produced with the glass or the plastic card have this form.



All the tones produced by plucking the strings have this form.
If their pitch is not defined, you will find them on the two-line staff, otherwise on the five-line staff.



BEASTIE GIRL: prepared tones produced by pressing the keys have this form (C5# in bars 1-8)



BEASTIE GIRL: clusters produced by hitting the keys with the spread palm of a hand have this form.

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IV A: BEASTIE BOY

Mirela Ivičević, 2013.

Piano

$\text{♩} = 120$

f *mf* *mf* *mf*

sf *sf* *sf* *sf*

Getting up peacefully and taking position
12" to play inside the piano..

7" → 12" →

Pno.

Pull the shorter edge of the plastic card (portrait position) as quick as possible over the strings of the lowest register.
(but going no higher than A2 i.e. A)

7 $\text{♩} = 60$ rit. $\text{♩} = 46$

Pno.

sf *8^{vb}*

with the palm and four fingers of the left hand on the wood (vertical).
with the thumb alone on the wood (horizontal) see the picture no.2

f *ppp*

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10 $\text{♩} = 60$ *rit.* $\text{♩} = 46$

a simple glissando with the card over the highest strings. *15^{ma}* plucking the string, like a harp

Pno.

sf *8^{vb}* *f* *p* *mp* *p* *dolce*

14 $\text{♩} = 60$

let it ring: Put the card in the left hand, or leave it on the note-stand etc. because you're going to need the right hand.

Pno.

sf *8^{vb}* *f* *sf* *sf* *sf fff*

Plucking the strings, and gradually going downwards in pitch. Start from the highest octave and go down to the lowest. The pitches are mostly arbitrary: the two sixteenth-notes in a pair should both be of the same pitch though. Also, the highest / starting pitch respectively the lowest / ending pitch should NOT be the lowest/highest pitch possible.

18

Pno.

dolce

Scratching tremolo: scratch vigorously the strings of the lowest register with the edge of plastic card's longer side.
 Gradually increase the dynamics / pressure as well as the amplitude of the vertical movement as you move horizontally towards higher pitches.
 Start with scratching only the lowest C1 string, but from the second eight-note use the whole length of the card to include multiple pitches and create a cluster-effect.
 The range of the movement can vary depending on the piano model. However, do not go higher than A2# (Ais).

take the card in the right hand, landscape position

22

gliss.

ff *fff*

if you play IVA after IVB, this measure is your last one. If you play IVA first go attacca further.

Use this time to prepare the piano with glass: put the glass upside down on the strings so that you get the tone C5# (cis 2) sounding prepared. (Well, broken, if you prefer;)).
 Make this action as gentle and as toneless as possible, then sit back and play.

26

16"

Pno.

4/4

4/4

IV B: BEASTIE GIRL

1 $\text{♩} = 120$

Pno. *f* *mf* *mf* *mf*

sf sf sf sf sf sf sf sf

5

Pno. *sf sf*

Get up peacefully and position yourself for playing the next passage.
Put your hand on the glass.

9 8" →

Pno.

Drag the glass with very little pressure over the surface of the strings of the middle register.
 Starting position of the horizontal movement should be somewhere around G4 (g1), and the vertical one somewhere around C3 (c) (depending on the piano-type).

♩=60

10

horizontally → vertically as high as it goes
 (the movement produces upward pitch change) (see video nr.2)

gliss. *gliss.*

pp *mf* *ppp*

Pno.

14

gliss. *gliss.*

pp *mf* *ppp*

Pno.

Put the glass upside down on the strings so that the G2 (G) becomes the most prepared ("broken") string. Sit back in the usual playing position.

♩=74

18

legato sempre

pp *poco a poco cresc.*

8va

sf *pp subito*

15^{mb}

Pno.

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Hit the keys with your spread palm to get raw-sounding clusters.
 Starting point: highest octave. The pitches are arbitrary, but respect the depicted general direction of the clusters as well as relations between them.

This last cluster should contain the prepared G2 (G).
 Let ring.

Pno.

21 (8)

6 6 6 6 6 6

3 3 3 3

3

fff

15^{mb}

Let it ring as long as it takes for sound to completely vanish (surely a minute, or even longer)

(While still letting it ring, do the glissando with nails of the right hand over the surface of the white keys. This should not produce tones, just quiet noise.)

at least 32"

at least 32"

Pno.

24

4/4

gliss.

4/4

4/4

4/4

15