

# **Aalborg Universitet**

## **Composition: 3 Piano Pieces**

Bergstrøm-Nielsen, Carl

Creative Commons License CC BY-NC 4.0

Publication date: 2017

Document Version Publisher's PDF, also known as Version of record

Link to publication from Aalborg University

Citation for published version (APA): Bergstrøm-Nielsen, C. (2017). Composition: 3 Piano Pieces.

#### General rights

Copyright and moral rights for the publications made accessible in the public portal are retained by the authors and/or other copyright owners and it is a condition of accessing publications that users recognise and abide by the legal requirements associated with these rights.

- Users may download and print one copy of any publication from the public portal for the purpose of private study or research.
- You may not further distribute the material or use it for any profit-making activity or commercial gain
  You may freely distribute the URL identifying the publication in the public portal -

### Take down policy

If you believe that this document breaches copyright please contact us at vbn@aub.aau.dk providing details, and we will remove access to the work immediately and investigate your claim.

# 3 piano pieces

# Fanfare for Kirsten (dur.: min. 2:00)

# Graspable (dur.: no min. no max.)

Follow and Lead (approx. dur.: min. 3:35, no exact max.)

Carl Bergstroem-Nielsen 2016

# Introduction

This collection comprises three independent pieces. They can be played alone or in a selection or sequence ad libitum. I would even encourage performers to play a piece several times, maybe at different places in a program, since the improvisatory element will provide for variation and its variability will be made clear for the audience, too.

# Remarks to individual pieces

<u>Fanfare for Kirsten</u> was commissioned as a short piece among many others to celebrate the 80 years birthday of Kirsten Benn, founder of the concert organisation Ny Musik i Birkerød (New Music in Birkerød) north of Copenhagen.

<u>Graspable</u> has no traditionally written-out passages. It requires a free kind of improvising, but there are frameworks and starting-points. It describes the sound to make on several levels. The green "Basics" sets up an overall, but flexible, character. The blue "Specifics" provides some concrete hints and limitations to choose from. Red "Overall properties" describe mental images to be creatively illustrated. You may perceive them as tablature, telling just as much about what to do as how it should sound. Thus, you can try out the rhythmic properties they suggest by experimenting with movements of fingers and hands. It is recommended to acquaint yourself well with the characteristics, but versions could be without a plan just having the graphics before you. In any case, they should not be totally planned in advance.

Inspirations were early serialist music and my own improvised playing in a similar way.

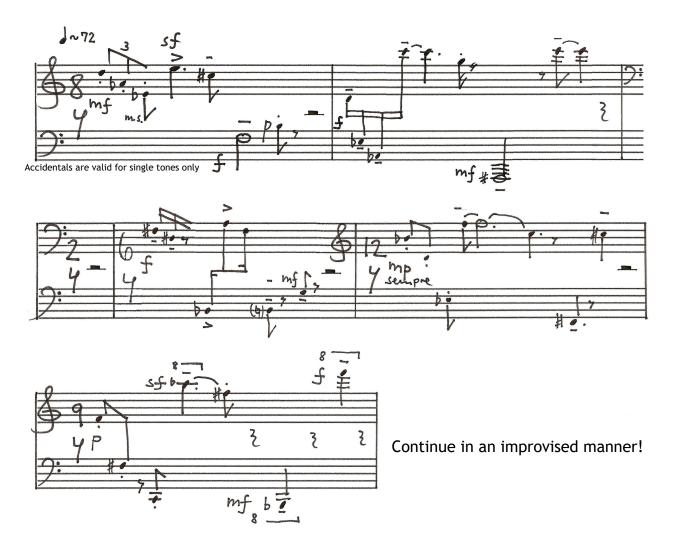
A few of the characteristics can be found in written-out renditions of mine appearing as A, C and E in the Follow and Lead piece: "Boiling" and "Static" (in red colour) and "Take your time - balance anything strong off with pauses, soft dynamics and long durations" (in blue). These written-out sections can serve as examples of what was meant by their titles, although an independent, creative interpretation is foreseen here. It is only in the next piece that it becomes relevant to play precisely what is in the notes.

<u>Follow and lead</u> alternates between letting the musician follow (=reading notes the traditional way) and lead (=continuing the flow by his or her own creative efforts). See above about some connections to Graspable in the written-out parts.

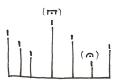
The "cadenza ad lib." can be everything this designates by tradition. From a very short transition to a longer improvisation that may somehow relate to the rest of the movement. It is an opportunity to improvise without the restrictions of the other improvising sections.

If you know the piece and wish to try it in a different way, then the parts A, C and E may exchange their positions ad libitum. Sections may be cut apart and given new letters, using prints or by computer editing.

FANFARE FOR KIRSTEN



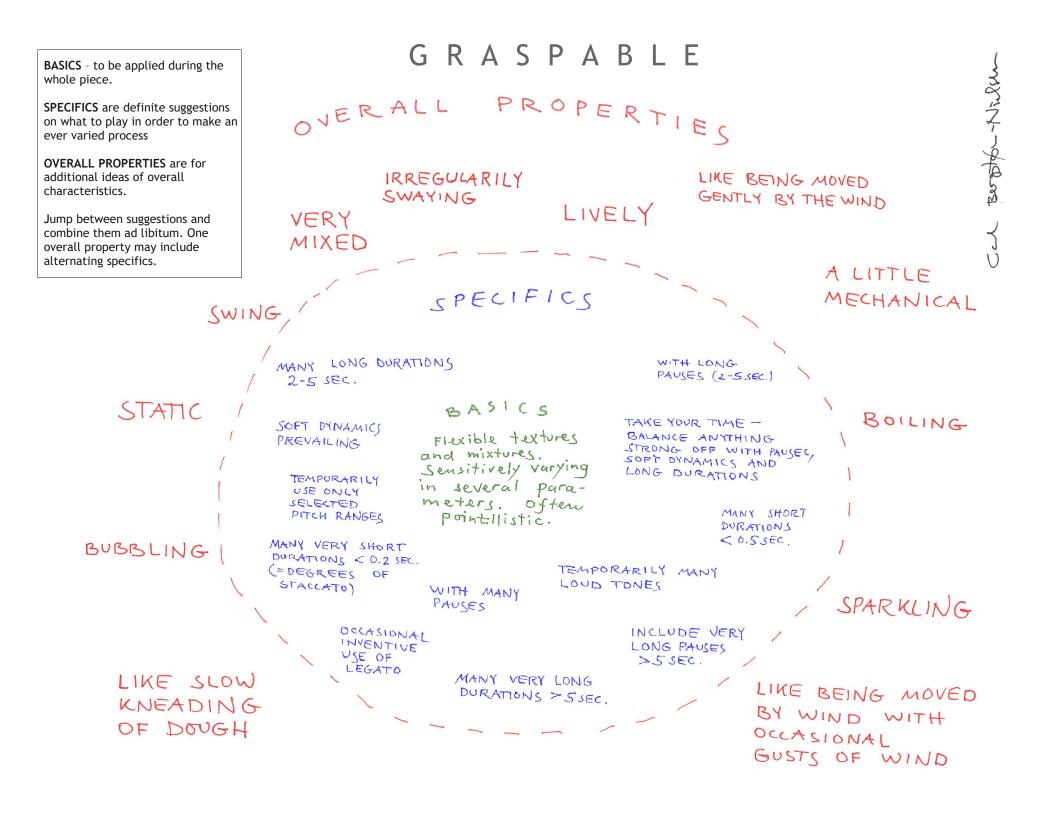
The improvised continuation is, like the note-written section above, to repeat this figure with variations:



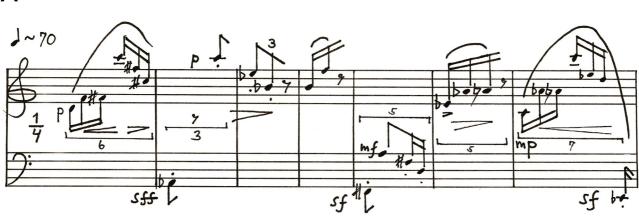
- monophonically, with odd rhythmic phrasings including pauses, possibly with fermatas as stated (one longer one shorter), attempting to make surprising differences. Observe the figure and create your own improvised variants. Continue for minimum five cycles (or at least as long as the note-written part - ad libitum longer if you wish to extend it).

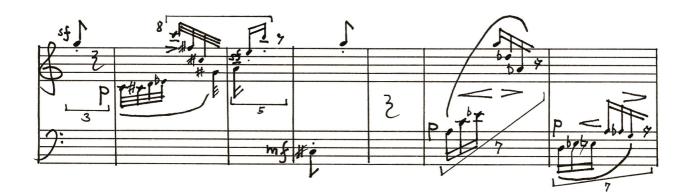
End with this:

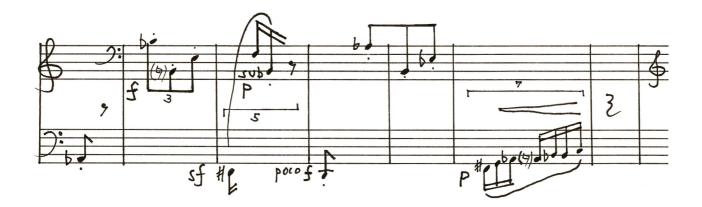


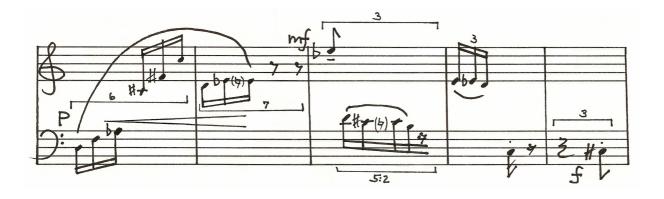


FOLLOW AND LEAD

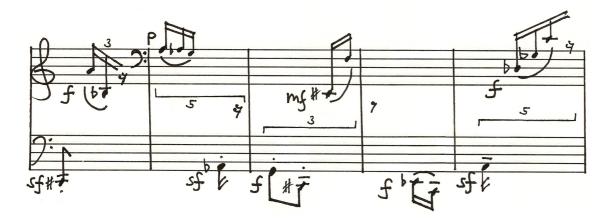








Α

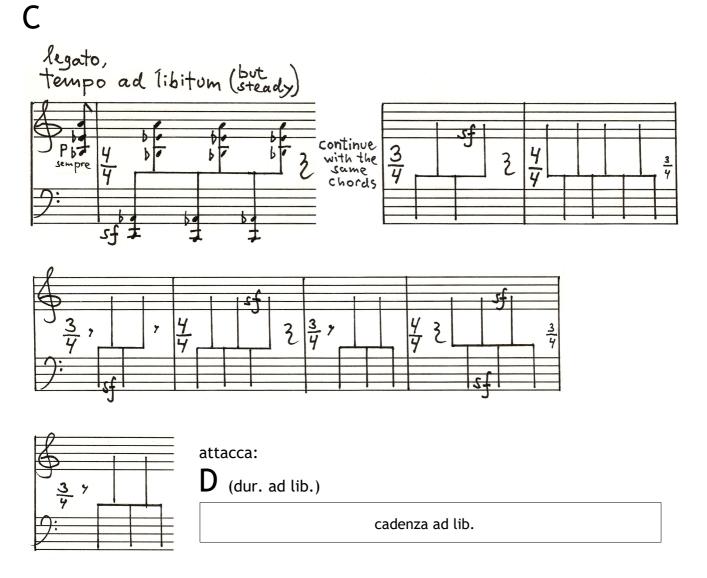


# attacca:

**B** (dur. 1-2 minutes)

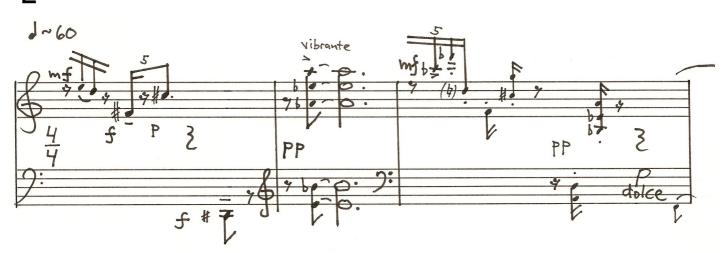
continue in a similar manner (no audible transition!). In the middle of this section, transform the music so as to prepare for C.

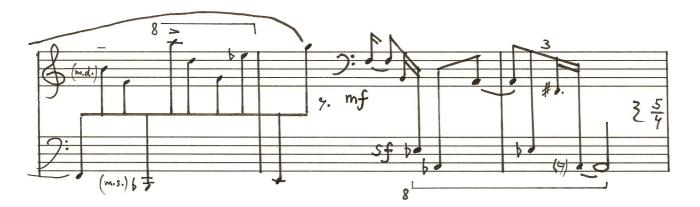
## attacca:

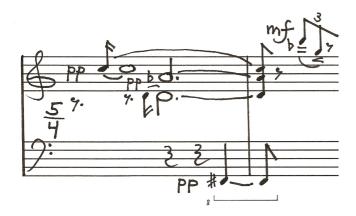




# Ε







# attacca:

(dur. 45 sec -2 minutes)

continue in a similar manner with no audible transition, then take the music to a conclusion ad lib.

Carl Bergstiph-Nielsen 2016

F