

PLAY ON A DETUNED PIANO UNTIL FURTHER INSTRUCTIONS

S [ZELO]

RELATIONSHIP STUDIES

M. BONZINE MMCXVII

1. modéré (forward) *in 6/8*

2. *pp* 6.2 *u2*

3. *pp*

4. *pp*

a little bit faster than 2. and further

rall.

(pizz-nd)

SCHWINGEND

~~WIRBELN~~

~~WIRBELN~~

7

2

Pd.

INTO TR. - LIKE CONGOS

CONTINUE PEDALING * EVERYTHING. WALL OF SOUND

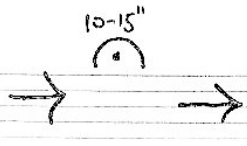
Handwritten musical score for piano, consisting of four systems. The first system is marked *pf*. The second system is also marked *pf*. The third system is marked *pf* and includes the title "AMBIENCE OF A CLOSED DARK ROOM".

Annotations in the third system include:

- A circled note with the text "INTO LINE CONSCIOUSLY".
- A note with the text "gradual FALL. more Swampy".
- A note with the text "2-3x touch lightly stand the key detuned string will sound".

The fourth system consists of two staves with notes on a single line.

Field Recording
 that ~~explores~~ explores the relationship
 between natural and artificial.
 its duration should be around a minute



PLAY THE FOLLOWING FRAGMENT ON A SYNTHESIZER WITH EL.PIANO PRESET. THE TIMBRE SHOULD BE AS NEUTRAL AS POSSIBLE

Handwritten musical score for synthesizer, consisting of five systems. The first system is marked *pp* and *Moderé*. The fifth system is marked *pp* and includes the instruction "GRAD. ACC. Poco A Poco".

The score consists of five staves of music, each starting with a treble clef and a 4/4 time signature.

SY [Musical notation] IMPROVISE IN A MANNER OF PREVIOUS 3 BARS, A THOROUGHLY AWKWARD AND RHYTHMICALLY WEIRD (BUT NOT TOO WEIRD) BRIDGE ON DOMINANT HARMONY. 2-3X LONGER THAN THESE 3 BARS. NO CHORDS AND DON'T LOSE ANYTHING

SY [Musical notation] ... SAME INSTRUCTION

SY [Musical notation]

DET. pf [Musical notation]

ON THE VERGE OF HEARING

REPEAT MORE AUDIBLY

Field Recording, that meets the same requirements as the previous.

PLAY ON A WELL-TUNED PIANO, PRETTY FAST

pp fragile

HAVE YOU GOT IT YET?

You've GOT THREE CELLS:

1. [Musical cell 1]

2. [Musical cell 2]

3. [Musical cell 3]

COMBINE THEM FREELY, LEANING MORE INTO MINOR. CONTINUE FOR a/30, THEN ABRUPTLY STOP ON C5

3. vii. 17