

# UNTITLED

*Sean Carmichael*

This piece is meant to be an exercise for both the listener and the performer. To achieve beauty and simplicity in it is the goal, but it comes at the cost of ease; the performer will likely be tempted to create noise and clutter instead. It is meant to constantly evoke the feeling of surprise, and it is my intention for no one, neither the performer, nor the listener, nor even the composer, to feel that they can anticipate anything during a performance. And although it contains a pitch central to the entire work, the piece is meant to pull you away from that central pitch while constantly presenting it, a challenge for the western, tonal ear.

## Performing the Piece:

There is a great deal of indeterminacy in the score, and I shall explain it here. I have not marked dynamics or tempo because I want the performer to create interest with these (although the piece is meant to have constant motion). I have only marked articulation on the score in the form of accents on certain pitches in cells 1 and 2 (and thus cell 3), as well as in cell 9. These are to be adhered to strictly, and if done so the element of surprise has the potential to be ubiquitous. I have also left out time signatures because I do not want typical western time to exist; if the performer should, at any point, imply a meter, he will have failed to perform this work properly. The durations given for each section are not to be adhered to strictly; they are merely recommendations. If the performer feels compelled to play one section longer than a duration given in the score, he may do so at an approximated expense of another section, and vice versa. Therefore the overall length of the piece should remain similar to what is given on the score.

There are some notations unique to this work, and I shall explain them here.



The above notation instructs the performer to play continuous eighth notes on the given pitch. Thus, an excerpt from cell 1 might look something like this:



Note that I have avoided implying time in this particular example.



The above notation instructs the performer to hold that given pitch for any duration, under the condition that in any given section where two or more pitches have this notation, no pitch is favored too heavily over another.

The 7<sup>th</sup> and 8<sup>th</sup> cells are to be improvised in a manner similar to the cells given in the score. Deviance to an extreme degree from the ideas set forth previous to cells 7 and 8 will take away from the overall effect of the piece. A recommendation of mine is that the A-flat remain continuous throughout those two cells, as it has up until that point.

Finally, the concluding cell (9) is meant to draw the listener away from the A-flat. The performer should release the A-flat just before they release the D's to end the piece.

“Music is serious, but performing music is meant to be fun.”

–John Miller