

### Piece A-3.1.2.5.

For: trumpet and piano, about 3-4 minutes.

Instruction:

Starting:

Trumpet: Play phrases of different shape and length. Articulate between phrases without disconnecting them. (Vary the dynamic development within the phrases, the amount of notes in it, the direction of the phrases, the durations, the position of longer notes, etc.)

Piano: Make a quiet accompaniment starting for instance with a pendulum of two notes held in the pedal in a middle register. Create a bassline that gradually descends till the end.

Developing:

Trumpet: Hold on to one phrase shape from a moment near the end. Vary the phrase lightly.

Piano: Stay on a low bass note from a moment near the end.

### Piece A-2.3.1.2.

For: trumpet and piano, about 2-3 minutes.

Instruction:

Choose a note to start on in the piano. Choose a consonant note above it that will be the first note for the trumpet (it may also be a unison).

Create a four note motive for the piano. Transpose it for the trumpet beginning on the trumpet's first note.

Choose a tempo for the eighth notes.

Beginning: play short phrases or single notes that have a length of an eighth note or an eighth note multiplied by a whole number. Rests between notes or phrases have the same possible length. Use non legato articulation.

Start with the note chosen for the beginning. Repeat this note several times. Add the next; again repeat motives built from the first and second notes. Repeat this principle for the third and fourth note. Both players decide independently on how to proceed.

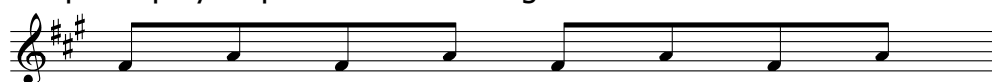
After the motive is complete, start adding and omitting notes till about one tonal scale is in use. At this point, change the articulation: for the trumpet: add more and more legato motives, till longer melodic lines appear; for the piano: start using the sustain pedal and use gradually more and more motives that build chords.

As soon as both players have changed the technique into legato, the piece may end. In the ending, fragments of the non-legato characteristic may reappear.

### Piece A-1.2.2.3.

For: trumpet and piano, about 4 minutes.

The piano plays a pendulum in the right hand:



on these exact pitches, but on a rhythm free to choose, repetitive or not.

The trumpet plays the note F# as a long note.

Then the trumpet starts developing melodies above the F# from the pendulum. Use the mode of F# natural minor.

The piano plays melodies lower than the pendulum in the mode D mixolydian.

The two conflicting notes in the given scales – G/G# and C/C# - are to be handled with awareness of their expression when occurring simultaneously.

In the piano part, bass lines may be added. The pendulum is continued throughout the piece with slight changes when needed.

### Piece A-3.2.1.2.

For: violin and piano, about 3 minutes.

Phase one:

Both instruments: use two tetrachords: D, E, F, G and A, B, C, D. Use these pitches only in the octave from the D-string on the violin.

Play smooth legato melodies (or phrases) in one or the other tetrachord. Melodies (or phrases) are separated by rests or articulations. Both players play independent rhythms, tempo and duration of the phrases.

Both players make the phrases gradually more dense, persisting and pushing. The tempo increases.

In the piano bass notes should be added, the playing technique becomes more percussive. The piano stops on a loud note.

In the violin, the last gesture will be a complete breakout in fast movement through many octaves, ending with some loud low notes. This final gesture is performed after the pianist has stopped.

### Piece A-1.2.2.2.

For: violin and piano, about 5 minutes.

Mood: melodic, lyrical, quiet.

First note: C# in both instruments (the lowest C# on the A-string).

After having played this note, both instruments play melodies. The piano can play accompanying chords and a bass line that descends throughout the piece.

Material is a pentatonic scale C#, E, F#, G#, B that can be used to build melodies through all octaves.