

Five Enactive Studies

for solo piano

Kevin W. Davis

1.

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 LH RH
 ff f
 una corda *** p
 pppp
 Ceo.

- * Play all trills as fast as comfortably possible. When the point of fatigue is reached move on to the next fingering. Always accent the first note of the new finger combination. Combinations may also be repeated.
- ** Any combination of fingerings can be used as desired, as long as every combination of fingers on both hands are used at least once. Here is an example of one possibility:
 Right Hand: 1,3 1,4 1,3 1,5 1,3 1,2 1,3 2,3 2,4 2,5 3,5 4,5 1,5 3,4 2,4 1,4 1,5 1,2 1,3.
 Left hand: 1,3 1,2 1,5 1,4 2,4 3,4 1,5 4,5 3,5 2,5 2,4 2,3 1,3 1,2 1,3 1,5 1,3 1,4 1,3.
 Changes in fingerings should not occur simultaneously in the left and right hands often.
- *** Begin downward and upward movements of the pedals imperceptibly, as slowly as possible.
- **** At this point, begin transitioning to playing the trills on as key noise only, progressing from the point of the hammer hitting the strings, to hammer sounds only to the sound of fingers on the keys only. The transitions need not be smooth.
- ***** The duration of this piece is determined the point at which a level of fatigue is reached that does not involve injury.

2.

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The musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The tempo is marked as quarter note = 110. The key signature has three sharps (F#, C#, G#). The score is divided into two main sections by a double bar line. The first section starts with a dynamic marking of *f* and ends with a *ppp* marking. The second section starts with a dynamic marking of *p* and ends with a *ppp* marking. Above the first section, there are performance instructions: a vertical list of fingerings (5, P, P, 4, P, 3, P, 1, 2) and a double asterisk (**). Above the second section, there are three asterisks (***). Below the staves, there is a *una corda* marking and a diagram showing a dashed line that starts high and gradually descends to a lower position, indicating the movement of the piano's damper pedal.

- * P = palm of hand
- ** Repeat phrase over and over with no metric emphasis whatsoever.
- *** Slowly lean hands forwards and backwards very slowly, almost imperceptibly. Keep fingers loose but do not use them independantly of the hand and arm. Decresendo imperceptibly.
- **** Lift the hands as little as possible, making the amount of separation between each sonority very small. Again, the decreshendo should be slow enough to be imperceptible.
- ***** Duration of this piece is free but should be long enough to allow the listener to percieve the small shifts in hand position.

3.

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RH

LH

pppp ppp p f fff

Ped.***

una corda

- * Play all trills as fast as comfortably possible. When the point of fatigue is reached move on to the next fingering. Always accent the first note of the new finger combination. Combinations may also be repeated.
- ** Any combination of fingerings can be used as desired.
- *** Begin playing the trills with only to the sound of fingers on the keys. Progress to key noise, then to hammer sounds, then to point of the hammer hitting the strings.
- **** Begin downward and upward movements of the pedals imperceptibly, as slowly as possible.
- ***** The duration of this piece is determined the point at which a level of fatigue is reached that does not involve injury. Given that, the notation is proportional.

4.

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* , , , simile

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Pedal ad libitum

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- * The duration of each measure is determined by the amount of time it takes to read and correctly play the each measure when sight reading the piece. It is suggested that the performer record the first reading of the piece and then transcribe the amount of time it take to switch from one sonority to another.
- ** Dynamics are free.
- *** These are the notes that are not present in the cluster. They are for convenience only.

5.

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The musical score is written on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). The dynamic marking is piano (*p*). The score consists of a single long line of music with various note values and ties, ending with a fermata and a breath mark. The notation includes a variety of note values, including quarter notes, eighth notes, and sixteenth notes, with many notes tied across the staff. The piece concludes with a fermata over the final note and a breath mark.

no pedal

* Durations are free but no duration should be repeated.