

Progressions
in Conversation

for piano solo,
or with electronics

20'

Keenan Reimer-Watts
2015

Performance Notes

Progression No. 1

Tempo will need to fluxuate on occasion to line up with the electronics, especially from bar 96 - end.

In this the piano is meant to outline the affect of the electronics more so than take a forward role.

the beginning and end of the piece are ambiguous on purpose, the piano enters and exits the track at the performers discretion.

The script underneath the staves indicates relative timing, and is not to be followed precisely, note for note.

Progression No. 2

Each variation is in AB form, with the A section repeated.

The performer is encouraged to improvise based on the material presented in the A section of each variation, on any material, especially repeats.

Small variations in rhythm, register, and especially dynamics are encouraged.

In learning the piece it is good practice to memorize the progression and improvise on it, either using the material given or inventing their own.

In using the electronics track it will be necessary to improvise less, to stay more or less in sync with the electronics.

Numbers 1 and 2 are given to some clips from the electronics, to indicate which occurs on the first playing (1) and on the repeat (2)

No. 1

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♩ = 60 with heaviness

***Press play for Track 1, and enter ad lib.**

Progression

p *sempre legato*

con ped.
(rain and sirens)

"...hurts looking
at these images..."

"...trying to
find out..."

12

mp

"don't go out"...

"...shots in the future..."

"...pray to god
those people..."

23

p

"...supertyphoon Haiyan..."

30

mp

"...still unaccounted for..."

37

"...death toll...warnings..."

"...bad..."

45

"...it is total gridlock..."

53

"...the wind is really..."

(car driving by)

"...we uh..."

61

"...the way we always do...debris and get to what's..."

69

"...i think God is trying..."

"...uh the bible..."

76 5

p *cresc.* *poco f*

"...we got a lot of people driving
around taking pictures..."

84

sub. p *mp*

"...find out information..."

"...children and teachers..."

91

pp *pp* *mp* *pp sempre*

"...it is wiped to the foundation..."

"...and uh..."

98 *poco a poco più mosso to bar 119*

cresc.

"...concerned of the impact..."

104

f *mp*

(talking creeps in)

110

f "...two elementary schools..."

118 **Poco più mosso**

pp *pp sempre*

mp "...word of hope..." "...there are no people..."

126

"...as high as 15-20 feet..." "...stay indoors..." "...could cause..."

136

p

"...what the hell is this?..." "...there is nothing left..."

145

mp *p*

"...so you can be steadfast..." "...thoughts and prayers..."

153

mf

"...hurricane Sandy..."

"...30 million..."

"...coastline..."

"...high risk..."

161 *8va*

molto legato e tenuto *cresc.*

"...cut through red tape..."

"...lean forward..."

"...still has a tornadoe..."

169

f

"...we need to get as many people..."

"...Glen get back..."

177

ff

"...for even modern man to face up to natural disasters..."

"...what does this mean?..."

185

mf *dim.*

"...for even modern man to face up to natural disasters..."

192

mp

"...we've got standstill traffic..." "...if you're in your..."

200

diminuendo

p

"...and we in the government..."

205

"...to have New Jersey completely recovered..."

211

pp

"...seems to be no real relief in sight..."
 "...we can use your help right now..."

221

attaca

"...people could go east..." (Rain)

Manually diminuendo and end track, if lots of time is left.

No. 2

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Progression

1 $\text{♩} = 72$

mp
senza ped. *fine.*

***Press Play for Track 2a, enter after "the fact..."**

2 **Var. 1** $\text{♩} = 144$

sempre p e molto leggiero *m.s.*

- 1. "the fact that we all"...
- 2. "paddling up stream"...

6

9

- 2. "societies have collapsed"...
- 1. "that can affect us"...

11

10

14

1. "it's going to be very grassroots based"...

2. "grow your own food"...

18

"air, water and soil"...

22

"building energy efficiency"...

26

"and the prime minister"...

30

"same thing"...

mf

Var. 2 *play RH detached to facilitate repeated notes, allow false accents to occur*

34 *p* *mf*
(*senza ped.*)

1. "it's difficult to comprehend"...

2. "environmental protection"...

37

40

43 *f* *p*

2. "international law"...

47 *mp*

"you're in the act..."

12

50

p

"subconscious..."

Ped. mf poco a poco tranquillo

53

Ped.

56

pp

Ped. mp dim.

59

f

62

non rit.

mf

(sempre ped.)

Var. 3

66

mp, molto leggiero

* *mp, molto leggiero*

1. "um, my daughter turned 8 this year"...
2. "...12 km long"...

68

p *p* *poco a poco cresc.*

70

p

73

f *p*

75

mp

"you can just see..."

77

mf *p*

79

f *dim.*

82

espressivo *mp*

Ped. Ped. Ped. "one of the things we need to do"...

85

pp *cresc. through rpts to f*

Ped. Ped. rpt. ad lib into Var. 4

Var. 4

88

subito mf, con vivo *mp*

* 1. "and there's something really important"..."
 2. "and then the swamp"..."

91 15

poco f, molto leggiero *mp*

94

f *p* *mf*

Ped. Ped. * "i hope you got something useful there"...

97

f *dim.* *p*

100 *a tempo*

f

Ped. Ped. Ped. Ped.

101 *poco rit.*

ff *mf* *p*

Ped. Ped. Ped.

16 Var. 5

104

p con poco rubato

con ped. 2. "lives and well being"...

106

8va

p

108

espressivo

poco rit.

poco f

pp

p

una corda

2. "fundamental to life on earth"...

111

113

pp

mp

senza ped.

tre corde, con ped.

"it's often through music or art"...

115 (8) *rit.* *a tempo*

f *sub. p* *cresc.*

Ped. *Ped.*

117 (8)

ff *in time* *f*

Ped. *Ped.* *Ped.*

Var. 6 pesante con rubato

119

mf *con ped.* 1. "governments of today"... 2. "in fact, the notion"...

121

p *p*

124

f *p*

1. "because you look back"...

126

(cresc. on rpt)

f

2. "water is, and will be, one of the major issues"...

129

ff 8^{va}

Var. 7 *pp*

ff

131

pp 8^{va}

pp rpt. ad lib as harmonies fade

sim.

(con ped.)

133

pp

sempre *pp*, but bring out inner voices distinctly

1. "because"...

2. "the intrinsic value"...

134

pp

135 ⁸ *pp*

Musical score for measures 135-136. The piece is in G major (one sharp) and 12/16 time. Measure 135 starts with a piano (*pp*) dynamic. The right hand features a melodic line with eighth notes and rests, while the left hand provides a bass line with eighth notes and rests. Measure 136 continues the melodic and bass lines, ending with a repeat sign and a double bar line.

136 ⁸ *pp rpt. ad lib*

"this is valuable because of"...

Musical score for measures 136-137. Measure 136 is repeated with a *pp* dynamic and the instruction *rpt. ad lib*. The right hand has a melodic line with eighth notes and rests, and the left hand has a bass line with eighth notes and rests. Measure 137 continues the melodic and bass lines, ending with a repeat sign and a double bar line. The text "this is valuable because of" is written below the bass line.

138 ⁸ *pp* *mf*

Musical score for measures 138-139. Measure 138 starts with a piano (*pp*) dynamic in the right hand and a mezzo-forte (*mf*) dynamic in the left hand. The right hand has a melodic line with eighth notes and rests, and the left hand has a bass line with eighth notes and rests. Measure 139 continues the melodic and bass lines, ending with a repeat sign and a double bar line.

139 ⁸ *mf dim.*

Musical score for measures 139-140. Measure 139 starts with a mezzo-forte (*mf*) dynamic and the instruction *dim.* (diminuendo). The right hand has a melodic line with eighth notes and rests, and the left hand has a bass line with eighth notes and rests. Measure 140 continues the melodic and bass lines, ending with a repeat sign and a double bar line.

20
140
8
p

Musical score for measures 140-141. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 8/16. It contains a melodic line with eighth notes and rests. The lower staff is in bass clef with the same key signature and time signature, containing a bass line with eighth notes and rests. A dynamic marking of *p* (piano) is placed at the beginning of the system.

141
8
cresc.

Musical score for measures 141-142. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 8/16. It contains a melodic line with eighth notes and rests. The lower staff is in bass clef with the same key signature and time signature, containing a bass line with eighth notes and rests. A dynamic marking of *cresc.* (crescendo) is placed at the beginning of the system.

142
8
mf *sempre cresc.*

Musical score for measures 142-143. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 8/16. It contains a melodic line with eighth notes and rests. The lower staff is in bass clef with the same key signature and time signature, containing a bass line with eighth notes and rests. A dynamic marking of *mf* (mezzo-forte) and *sempre cresc.* (sempre crescendo) is placed at the beginning of the system. Measure numbers 18/16 are indicated at the end of the system.

143 "that's a tough question"...

Musical score for measures 143-144. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 8/16. It contains a melodic line with eighth notes and rests. The lower staff is in bass clef with the same key signature and time signature, containing a bass line with eighth notes and rests. A dynamic marking of *sempre cresc.* is placed at the beginning of the system. The text "that's a tough question" is written above the upper staff. Measure numbers 18/16 and 24/16 are indicated at the end of the system.

144
8
ff

Musical score for measures 144-145. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 8/16. It contains a melodic line with eighth notes and rests. The lower staff is in bass clef with the same key signature and time signature, containing a bass line with eighth notes and rests. A dynamic marking of *ff* (fortissimo) is placed at the beginning of the system. Measure numbers 18/16 and 24/16 are indicated at the end of the system.

145 21

subito mp/sempré f ad lib

24/16

"we've failed to shift the way we see ourselves"...

147

mp

18/16

24/16

"really that said to me"...

149

poco

24/16

18/16

"so we gotta deal with "...

151

poco mf

18/16

"the world really doesn't"...

22

153 *trill poco tenuto*

24/16

155 *p* *mf*

24/16

mp

mf

"if our kids really don't understand"...

157 *molto crescendo* *8va*

24/16

molto crescendo

8va

159 *ff sempre*

24/16

ff sempre

"...then how are we ever going to get ourselves out of this mess?"

***Press Play for Track 2b (enter on "but...")**

161 **Var. 8**

Var. 9 ♩ = 144

23

Musical score for measures 161-170. The score is in G major and 4/4 time. It features a piano introduction with a repeat sign. The right hand has a whole rest, and the left hand has a whole note G. The tempo is marked as *p - ff marcatissimo*. The score includes a section with a 10/16 time signature and a section with a 3/4 time signature. The piece concludes with a repeat sign.

***Pause for Var. 8**
**option to include
improvised variation*

*p - ff
marcatissimo*

senza ped

1. "but i see the same
sorts of obstacles..."

2. "it's cause the prices
we pay lie to us"...

166

Musical score for measures 166-170. The score is in G major and 4/4 time. It features a piano introduction with a repeat sign. The right hand has a whole rest, and the left hand has a whole note G. The tempo is marked as *p - ff marcatissimo*. The score includes a section with a 3/4 time signature and a section with a 4/4 time signature. The piece concludes with a repeat sign.

170

Musical score for measures 170-173. The score is in G major and 4/4 time. It features a piano introduction with a repeat sign. The right hand has a whole rest, and the left hand has a whole note G. The tempo is marked as *p - ff marcatissimo*. The score includes a section with a 3/4 time signature and a section with a 4/4 time signature. The piece concludes with a repeat sign.

1. "but can see themselves"...

173

Musical score for measures 173-176. The score is in G major and 4/4 time. It features a piano introduction with a repeat sign. The right hand has a whole rest, and the left hand has a whole note G. The tempo is marked as *p - ff marcatissimo*. The score includes a section with a 3/4 time signature and a section with a 4/4 time signature. The piece concludes with a repeat sign.

2. "i think a lot of people"...

176

Musical score for measures 176-180. The score is in G major and 4/4 time. It features a piano introduction with a repeat sign. The right hand has a whole rest, and the left hand has a whole note G. The tempo is marked as *p - ff marcatissimo*. The score includes a section with a 3/4 time signature and a section with a 4/4 time signature. The piece concludes with a repeat sign.

Ped.

fff
D.C. al fine