## Unverifiable Intuitions

for piano

David Rosenboom

2016

composed for

Satoko Inoue

David Rosenboom Publishing (BMI)

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## Guide for Performing

Unverifiable Intuitions is a solo for a creative pianist. There is no meter. Only relatively longer and shorter notes are shown. Time is emergent. It depends upon the pianist maintaining a still and inquisitive mind. The score is constructed in four continuous sections, which are to be played with just a relaxed breath separating them. Each section begins with a musical *Question* followed by a musical *Investigation*. The *Questions* are all related to each other. The pianist will determine her own progress through the piece. This will be guided by listening actively and imaginatively to the interacting symmetries and asymmetries emerging from the resonant sound fields within which each *Investigation* is constructed.

Music that appears between bold bar lines makes up what the composer calls *musical units*. Each one is characterized by a particular musical cohesiveness. *Musical units* should be interpreted as distinct entities within the structure.

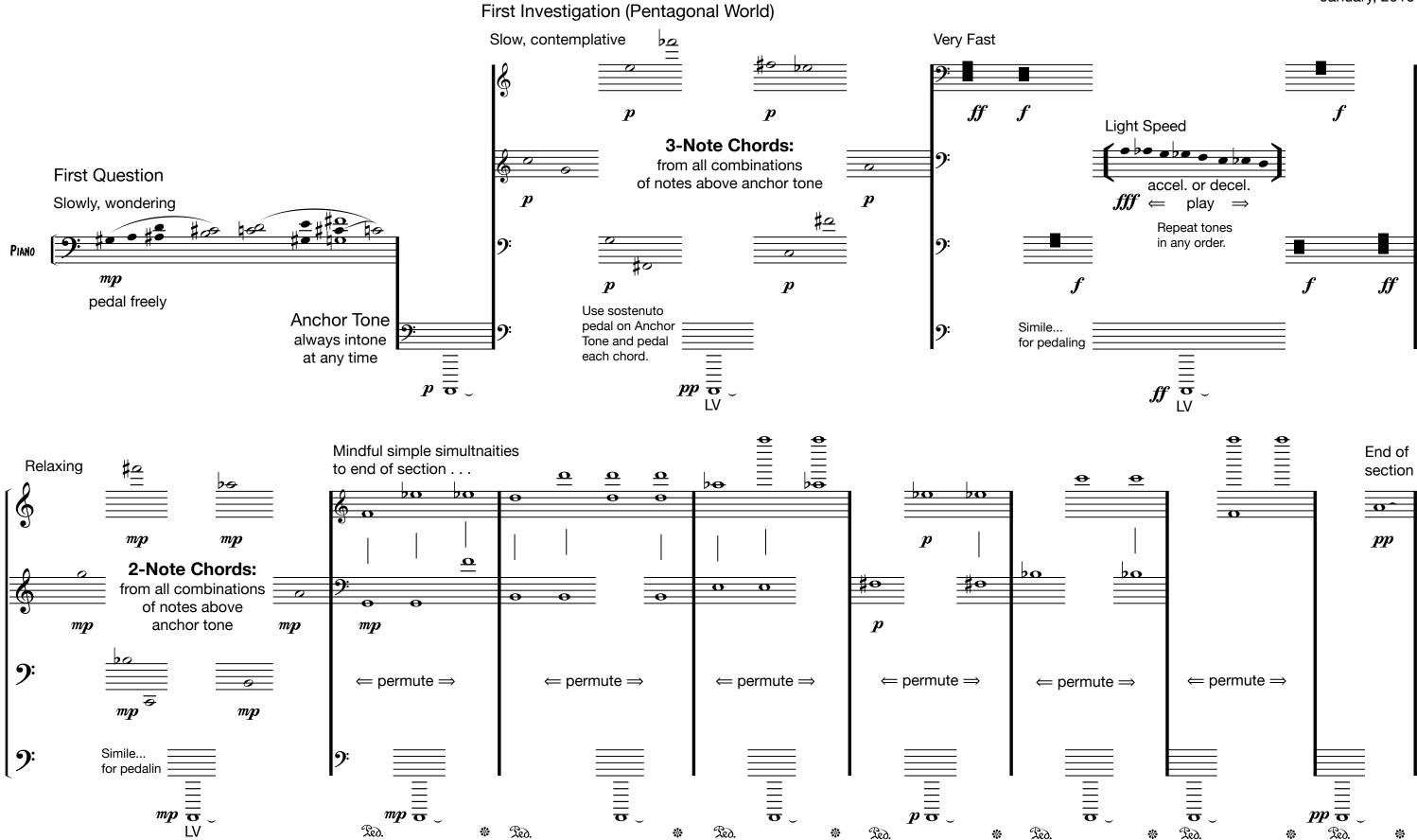
An Anchor Tone is associated with each section. In certain parts, the Anchor Tone may be intoned—like a persistent bell or gong—at any time. This is particularly true within the circular pitch arrays that occur in the First and Fourth Investigations, in which 3- and 2-note combinations (chords) may be improvised freely. The pianist determines the durations. In the First Investigation, some musical units have simultaneities (chords) that may be freely permuted with respect to order.

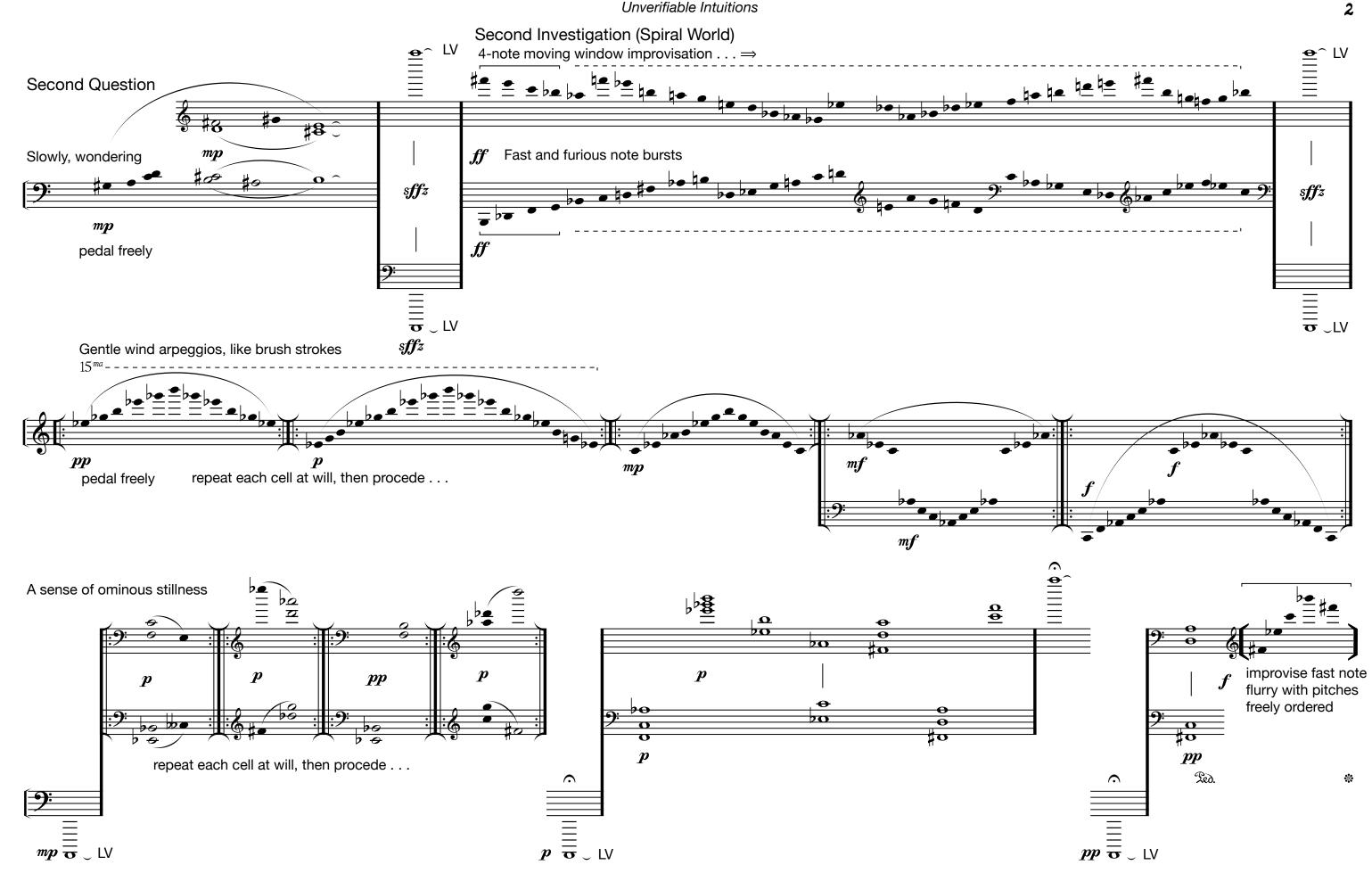
The Second Investigation contains a four-note moving window improvisation. To interpret this, begin by improvising patterns—in this case, fast and furious ones—using the first four notes played in any orders. Then drop the first notes from the window and add the next notes in the musical unit. Do this again and again. In this way, the four-note window, from which patterns are improvised, moves through all the notes in the musical unit from beginning to end. The pianist will determine her own pacing through the material. Keep the windows for the right and left hands together.

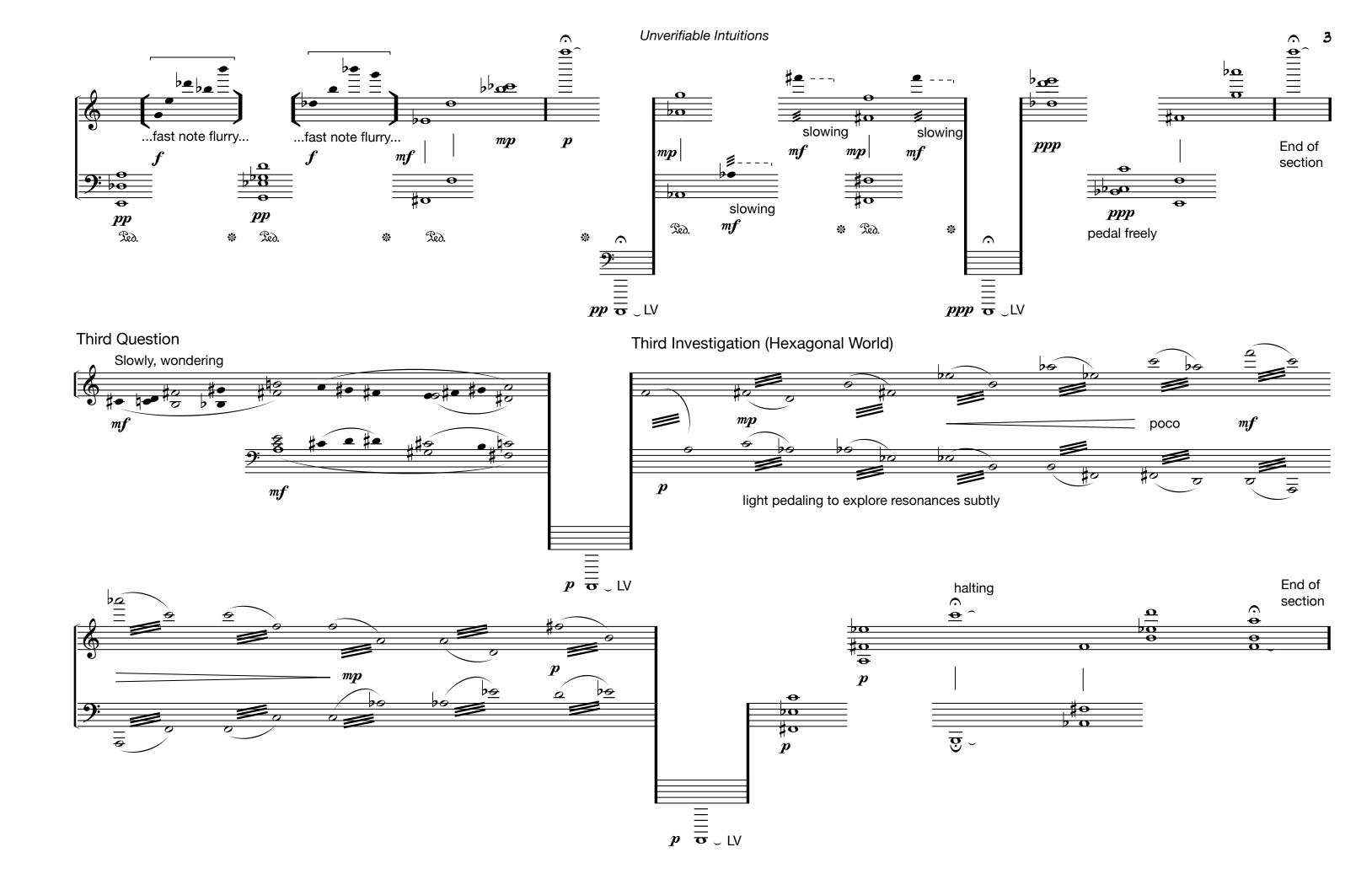
The Second Investigation also includes arpeggios and chord patterns shown within repeat bar lines. These are referred to as cells. Each cell may be repeated several times. The pianist will determine how may times to repeat each one.

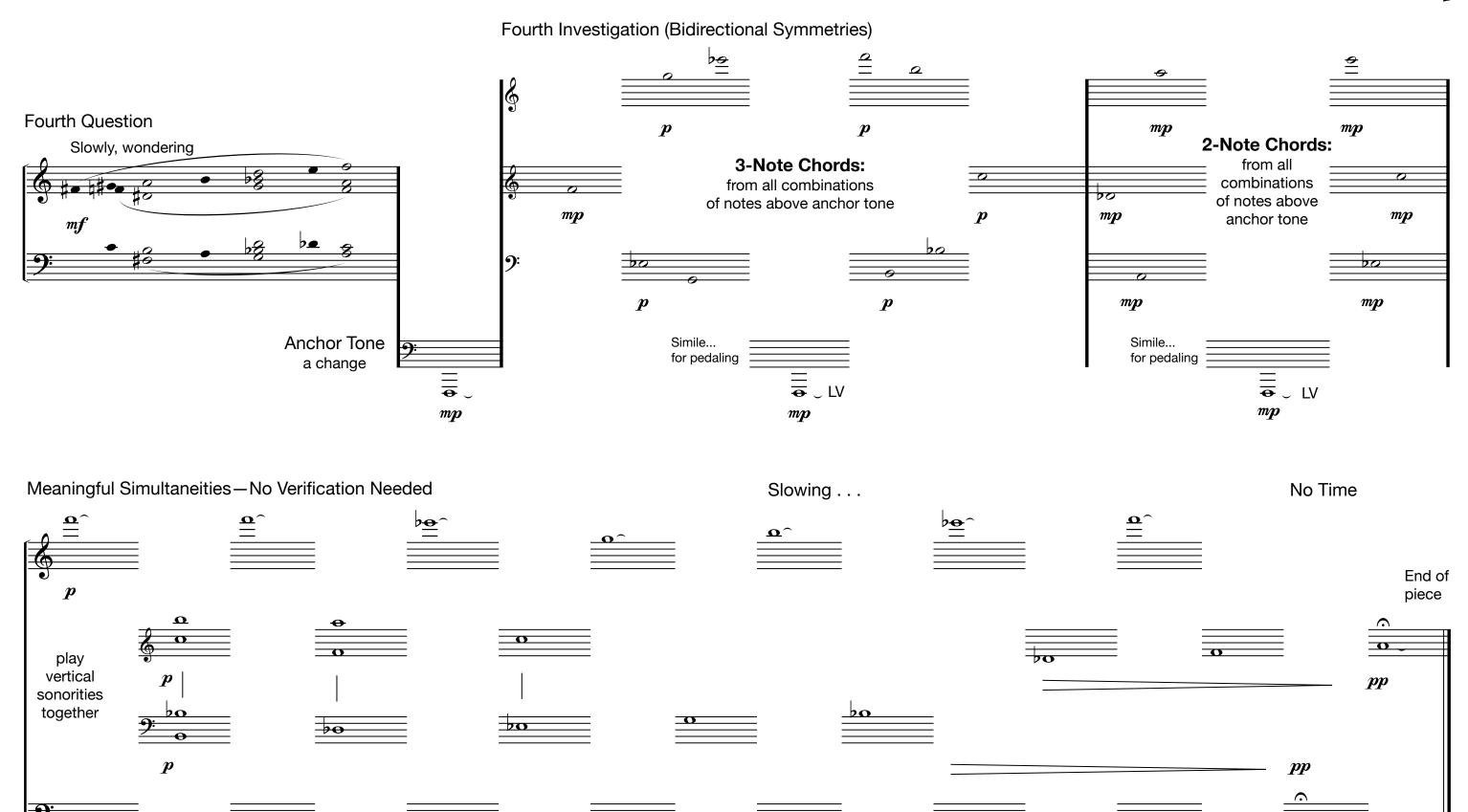
The remaining Questions and musical units contained in the *Investigations* are played in sequence as written. Some additional instructions are contained within the score.

DR January 13, 2016









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