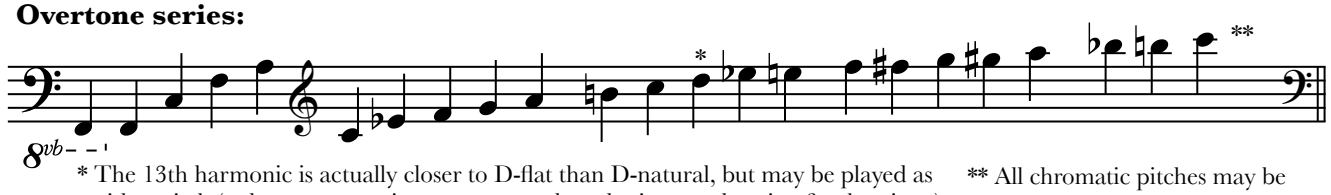
Ludus Supertonalis

Piano

Nathan Curtis (2008)

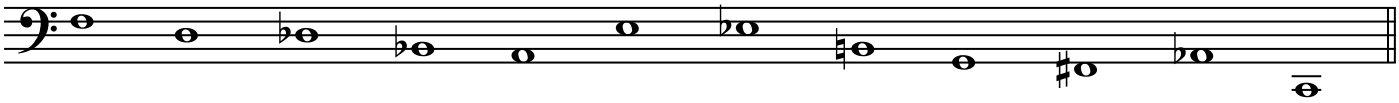
Overtone series:



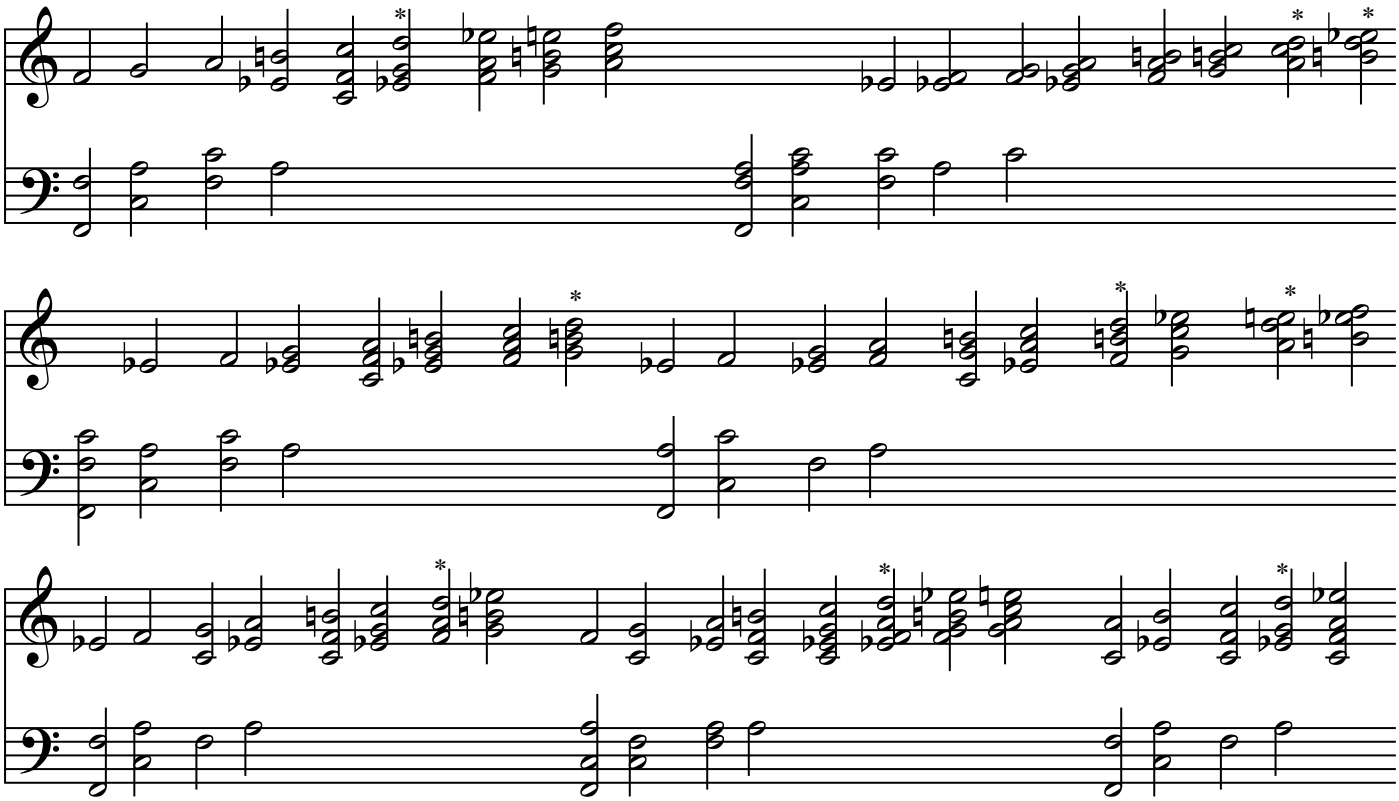
* The 13th harmonic is actually closer to D-flat than D-natural, but may be played as either pitch (unless you are using an overtone-based microtonal tuning for the piano).

** All chromatic pitches may be used beyond this point.

Bass notes (may be transposed or doubled in octaves)**:**



3- and 4-note chords:



Instructions:

Improvise on the overtone series shown in the first line. All pitches should be taken from this series, except for the bass notes, which should proceed through the 12-tone row in the second line. It is permissible to repeat bass notes, or to go back one or two notes in the row, particularly as a preparation for the next new note in the row, but the piece should definitely end with the low C in the bass. The bass notes do not need to be sounding continuously, but in general they should be prolonged with the *sostenuto* pedal.

The progressions of 3- and 4-note chords are given as suggestions; chords may be juxtaposed or combined with free (within the overtone series) melodic improvisation at will. The opening of the piece should establish the basic overtone series, possibly by gradually progressing through one of the chord sequences, before spinning off into freer counterpoint. The performer may choose to use or emphasize different subsets of the overtone series as the bass note changes; in particular, pitches and chords suggesting C minor would be appropriate at the end.

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