

Performance Notes

Each page has a set of tones derived from a work of Australian composer Peter Sculthorpe (1921-2014). Any number of pages can be played, in any order, for any duration.

For each page:

- a) a field recording of Australia is played at a clear volume, not too loud. Use different audio for each page.
- b) Performers sound the tones in any way, slightly softer than the recording. Together, ensure the tones are creating a clear impression of the harmony before moving on or stopping.

The notation on each page should not be read as indicative of duration but rather sequence and overlap (i.e., tones can always be any length, but some parts should be considerate of where they align in relation to other parts).

Register is fixed.

Silences between pages can be any duration.

Recordings

I'm happy to share recordings which can be used in this piece, or answer any questions. Please get in touch:

unhearable.chords@gmail.com

<http://www.jostenmyburgh.com/>

Acknowledgments

This piece was composed on country whose traditional custodians are the Whadjuk people of the Noongar nation. I wish to acknowledge their ongoing contribution to the life and culture of this region and pay my respects to elders past, present, and emerging. I also wish to acknowledge the Tongva and Chumash peoples of southern California, on where I made some contributions to the thought and the scoring of this piece.

Sonatina
(1954) for piano

