

then I will be

for piano and laptop, 2010

Nathan Wolek

<http://www.lowkeydigitalstudio.com>

This score is provided under the Creative Commons Attribution, Share-Alike License.

Piano Directions.

Each page of the piano score contains one to seven systems of musical content. The pianist may improvise the arrangement of the systems on each page, revisiting them as necessary, as long as he or she honors the limited connections notated in the score. These connections are notated by lines between the systems that represent potential paths that the pianist may choose to follow. The paths have arrows at both ends indicating which direction they may be travelled by the pianist. Once a system has been played, the pianist should immediately choose another system on the same page based on the available paths. Every effort should be made to make the transitions between systems as seamless as possible.

Every page contains one path that allows the pianist to continue to the next page. However, these paths are marked with a minimum time (e.g., > 5 minutes). Care should be taken to allow this amount of time to elapse from the start of the piece before proceeding to the next page. The notated times are measured in total time for the entire piece, *not the time on an individual page*. It may be helpful to use a stopwatch to manage these transitions, but it is not absolutely necessary.

Through his/her decisions on when to continue from page to page, the pianist is effectively in control of the pace for the piece overall. If the pianist is consistent, each page should last about a minute (with the exception of pages 10 and 14 where the lone system is to only be played once). Alternatively, the pace could be inconsistent if the performers so desire, as long as the minimum time markings are honored.

For the most part, expressive markings such as dynamics, hairpins, articulations, slurs and pedaling have been omitted. It is the responsibility of the pianist to improvise these as part of the performance. As individual systems within a page are repeated, care should be taken to vary such expressive elements. Through rehearsals with the laptop performer, the pianist should also strive to respond when appropriate to the perceived expressivity coming from the laptop's sonic output. Be calm when you hear calm, aggressive when you hear aggressive, etc. The performers should also discuss which moments will bring them into conflict with different expressive attributes.

Laptop Directions.

The laptop must be limited to capturing and playing back the sound of the piano with processing. For this reason, care should be taken to properly mic the piano so that a clean audio signal without extraneous noises is available to the laptop audio interface. The laptop output should also be carefully balanced with the piano so that it does not become overpowering. The two instruments should work together like a chamber ensemble.

The process of capture and playback (or live sampling) is meant to evoke the concept of memory. In memory, the recollection of past events will never be perfect and for this reason the playback should not be dry, but instead processed using techniques that will alter the sound. For the premiere performance, the captured audio was subjected to time stretching and fragmentation via granular processing. Other viable methods exist, so the question of how to process the piano audio is open for other performers explore.

In order to provide adequate time to competing tasks of capturing and processing, it is advisable to capture one system on each page of the score and use that material as the basis for processing. For reference purposes, the composer's preferred target systems have been notated in this score with an asterisk (*).

The following table provides a rough score of how the captured systems were used in the premiere performance to build layers of sound from the laptop. The numbers at the top of each column represent pages in the piano score and each row represents a unique layer of processing. It provides one possible plan for how to build and shape the laptop output, however the final plan should be developed by the individual performer based on the strengths of his or her performance system.

1	2	3	4	5	6	7	8	9	10	11	12	13	14	end
O <	-	-	-	>					<	-	-	-	-	X
	O <	-	-	-	>									
		O <	-	-	-	>								
			O <	-	-	-	-	X						
				O <	-	-	X							
					O <	-	X							
						O <	-	X						
							O <	-	X					
									O <	-	-	>		
										O <	-	>		
											O <	-	-	X

Key:

- O - capture audio
- < - enter gradually
- - continue layer
- > - exit gradually
- X - exit abruptly

1

$\text{♩} = 60$

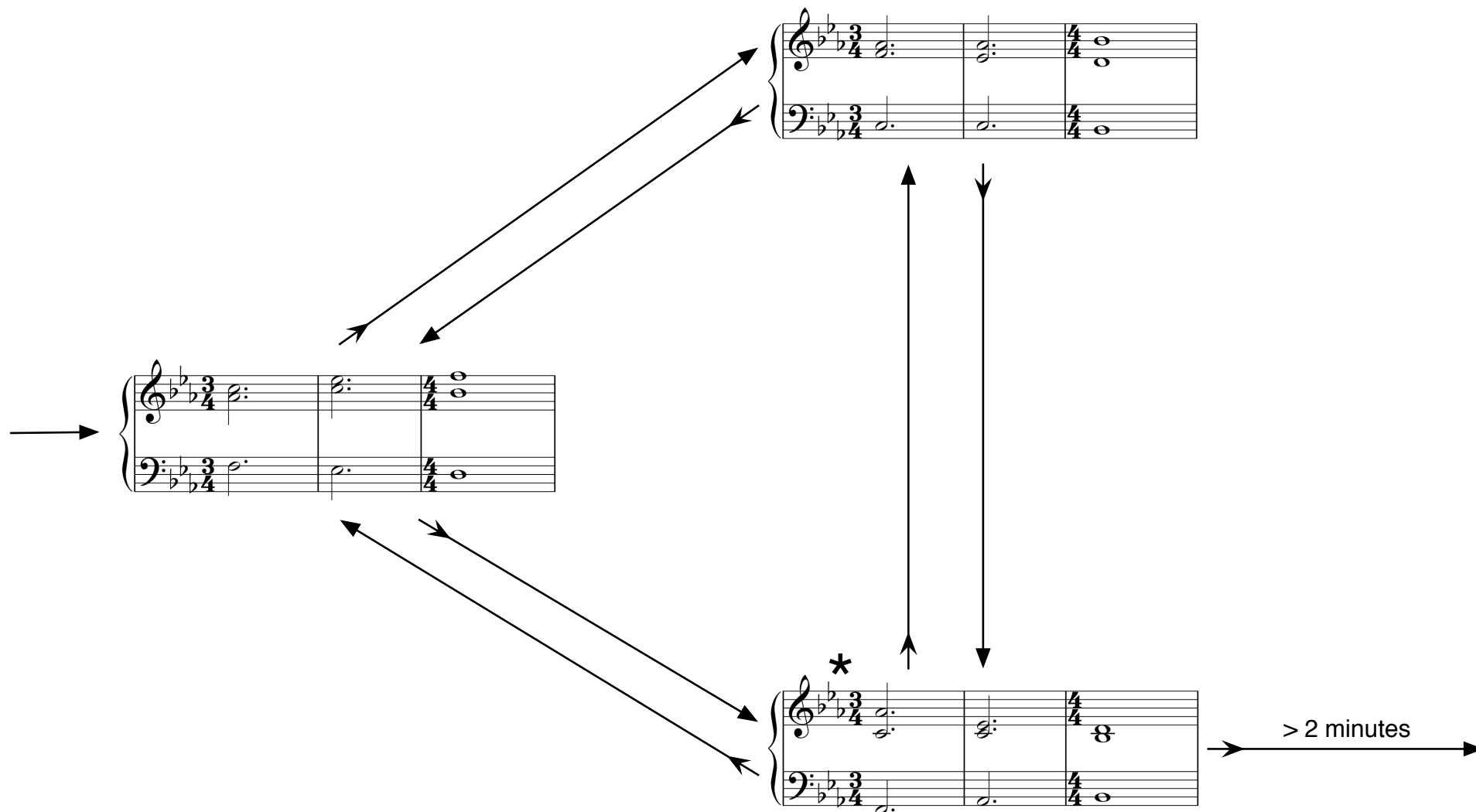
mp

pp

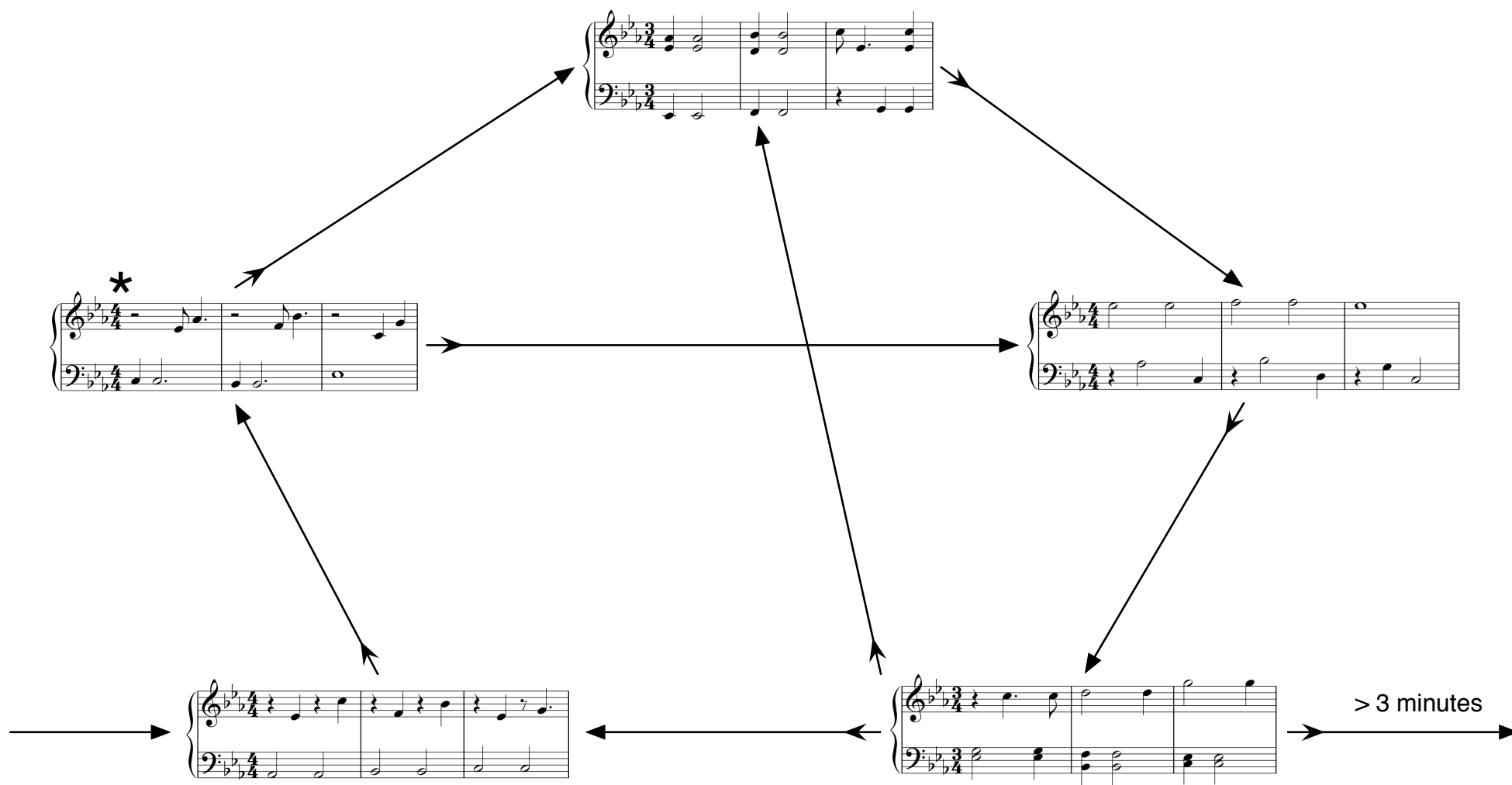
mf

> 1 minute

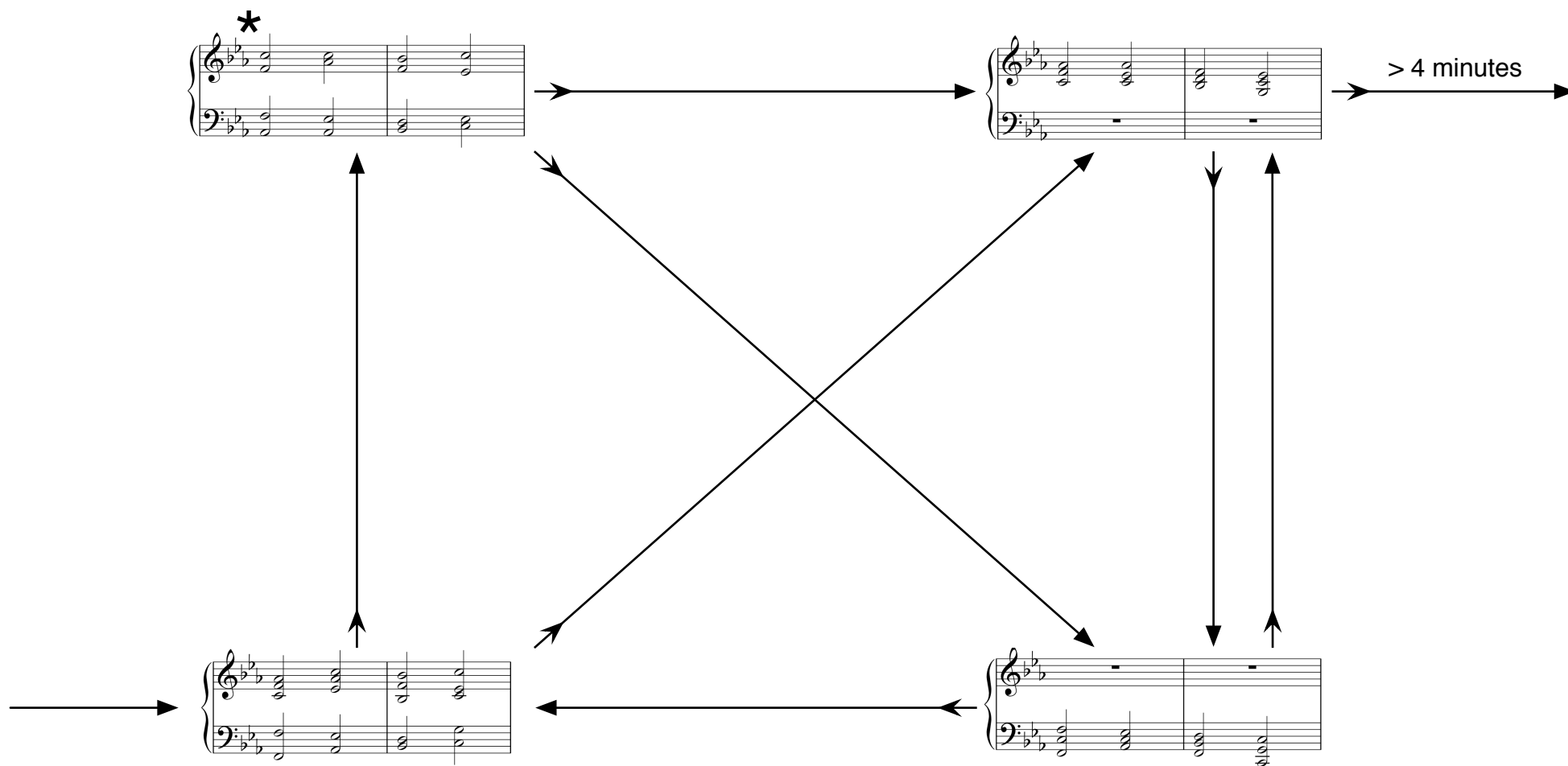
2



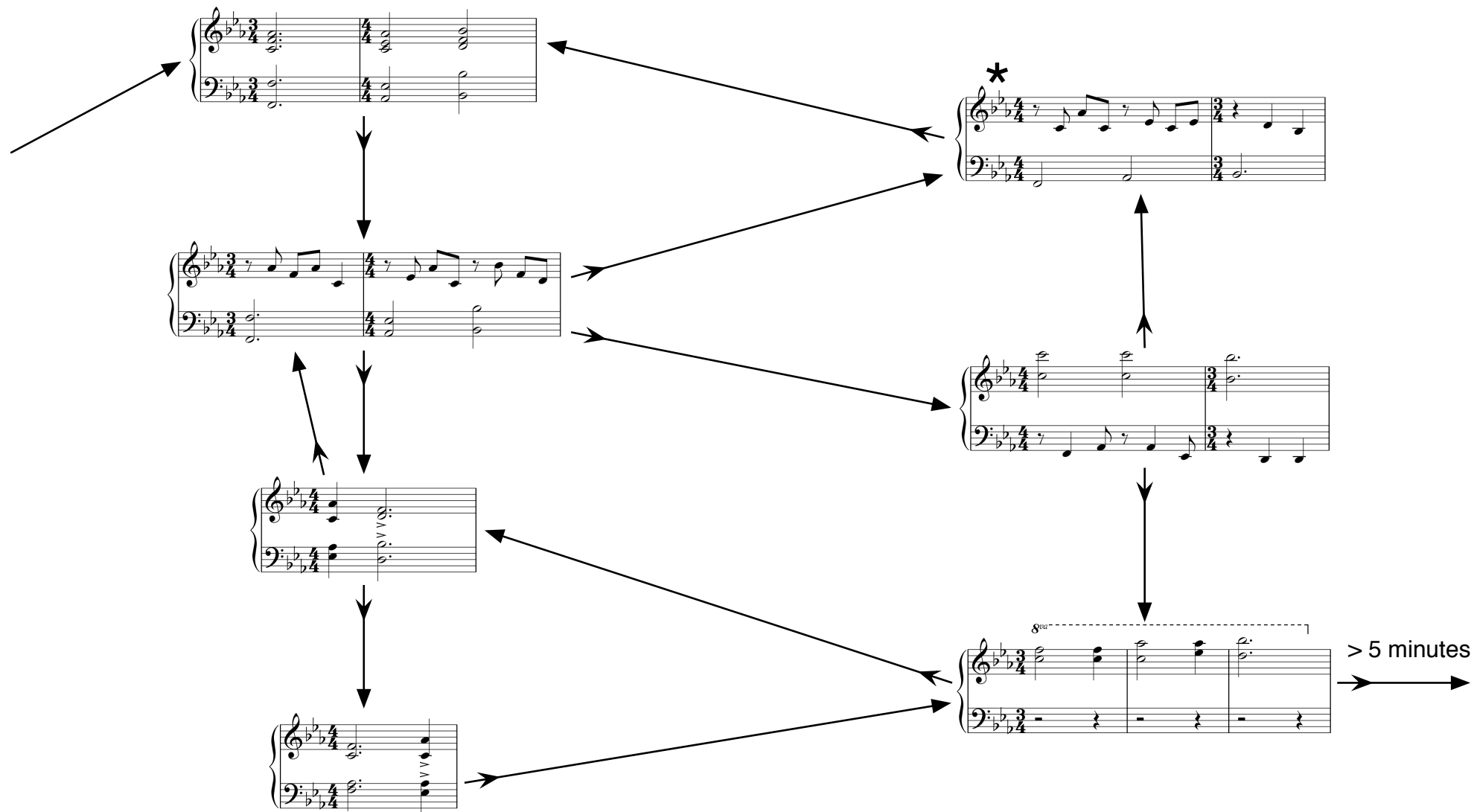
3



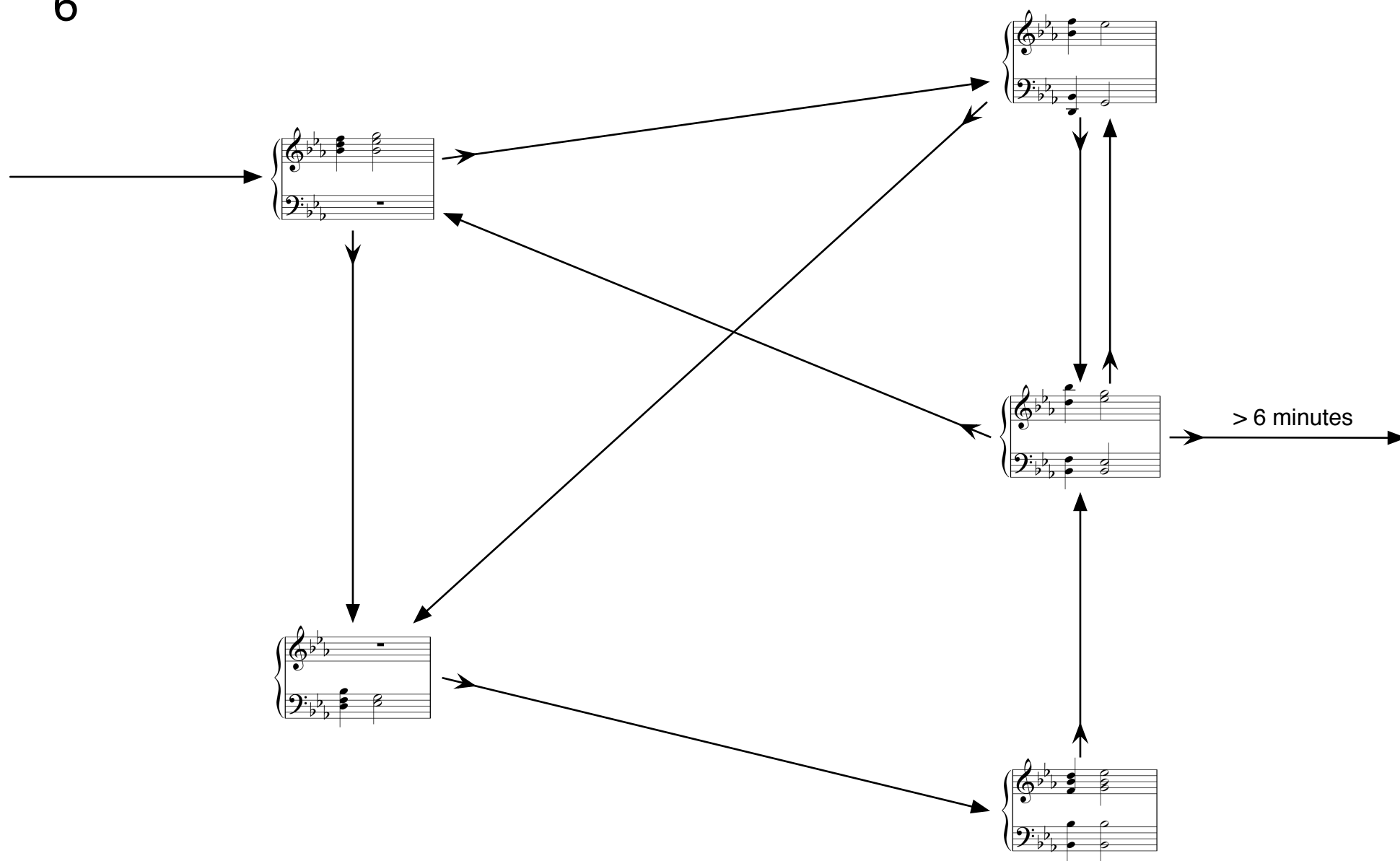
4



5

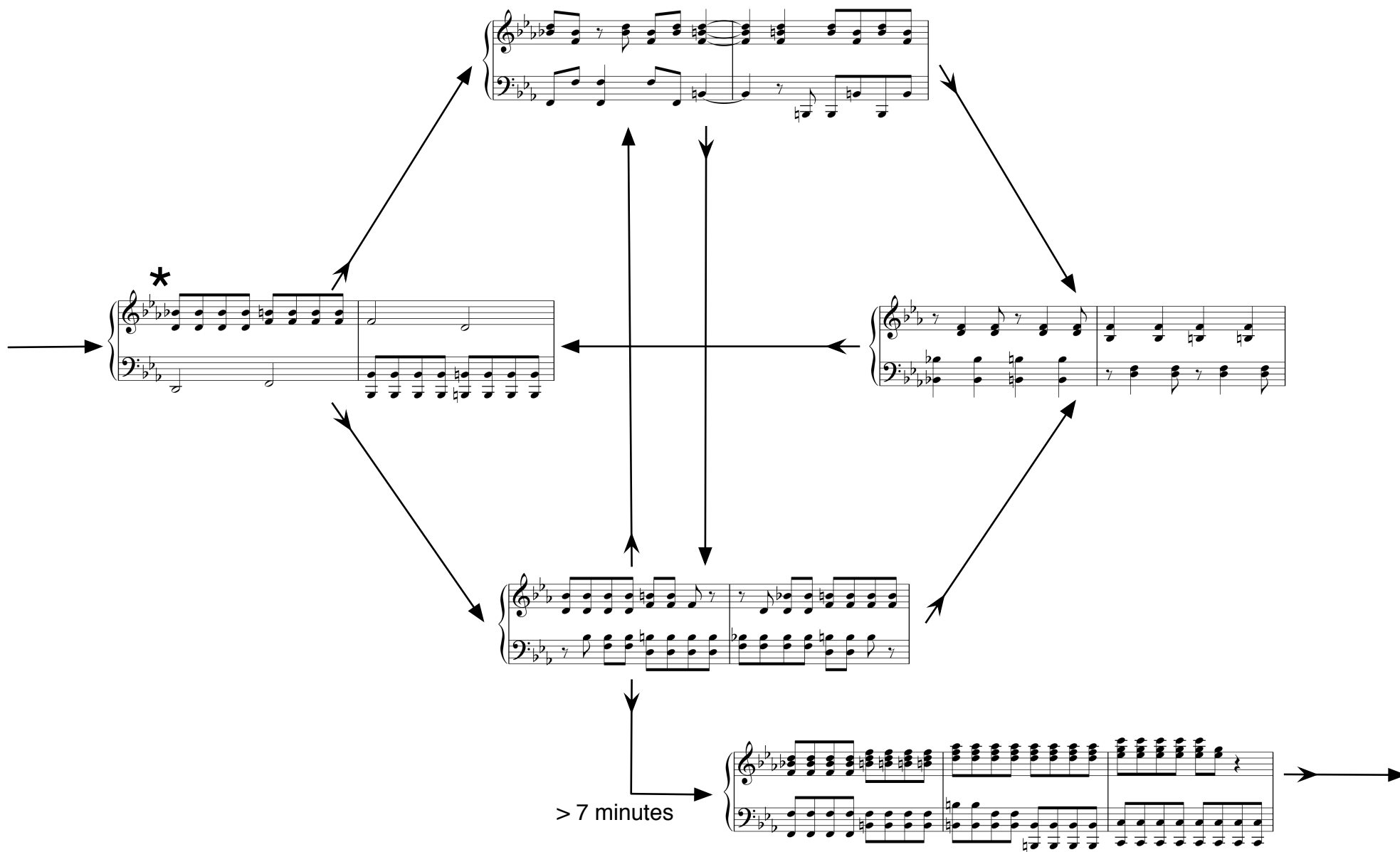


6

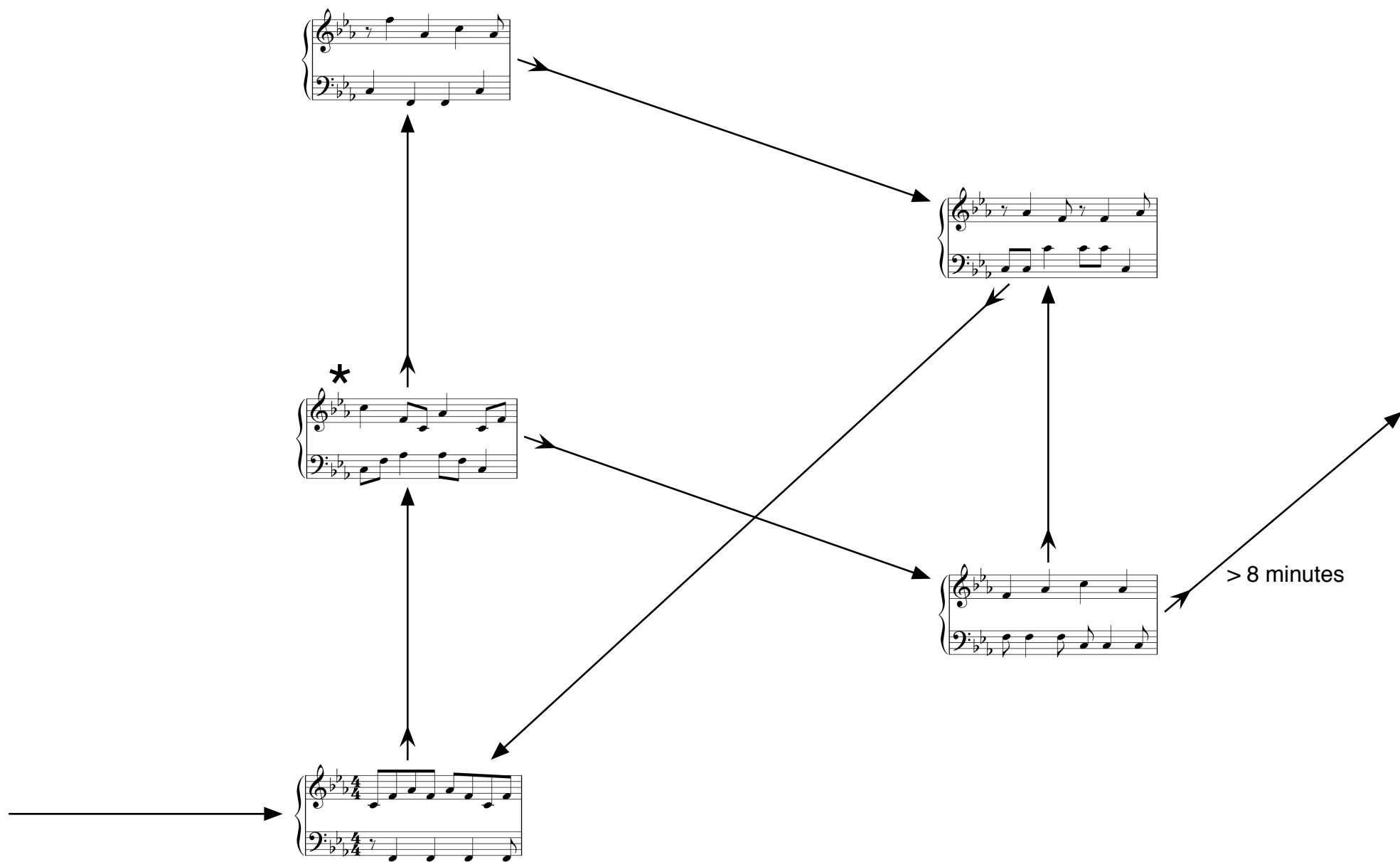


★ - any 3 systems

7

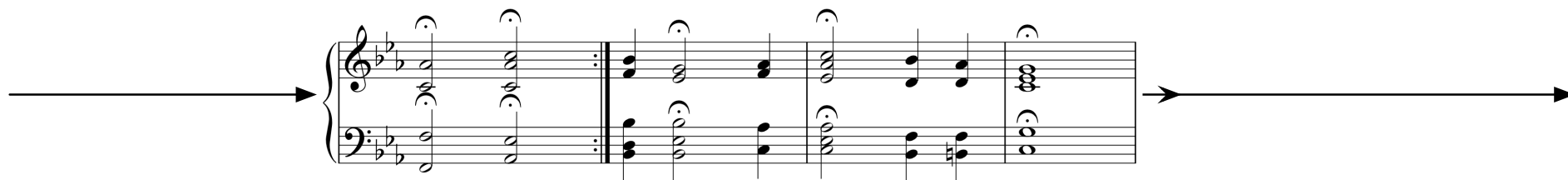


8

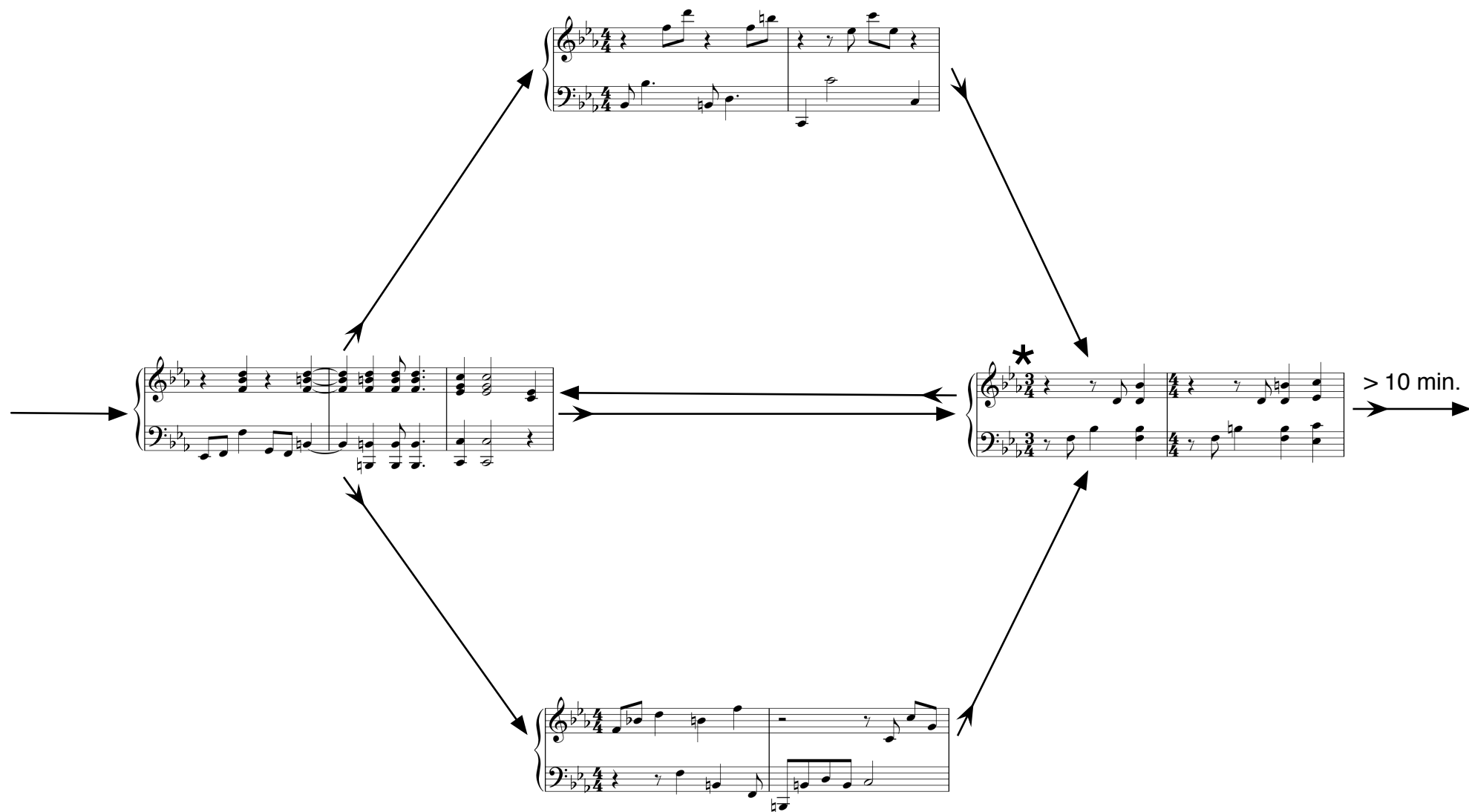


9

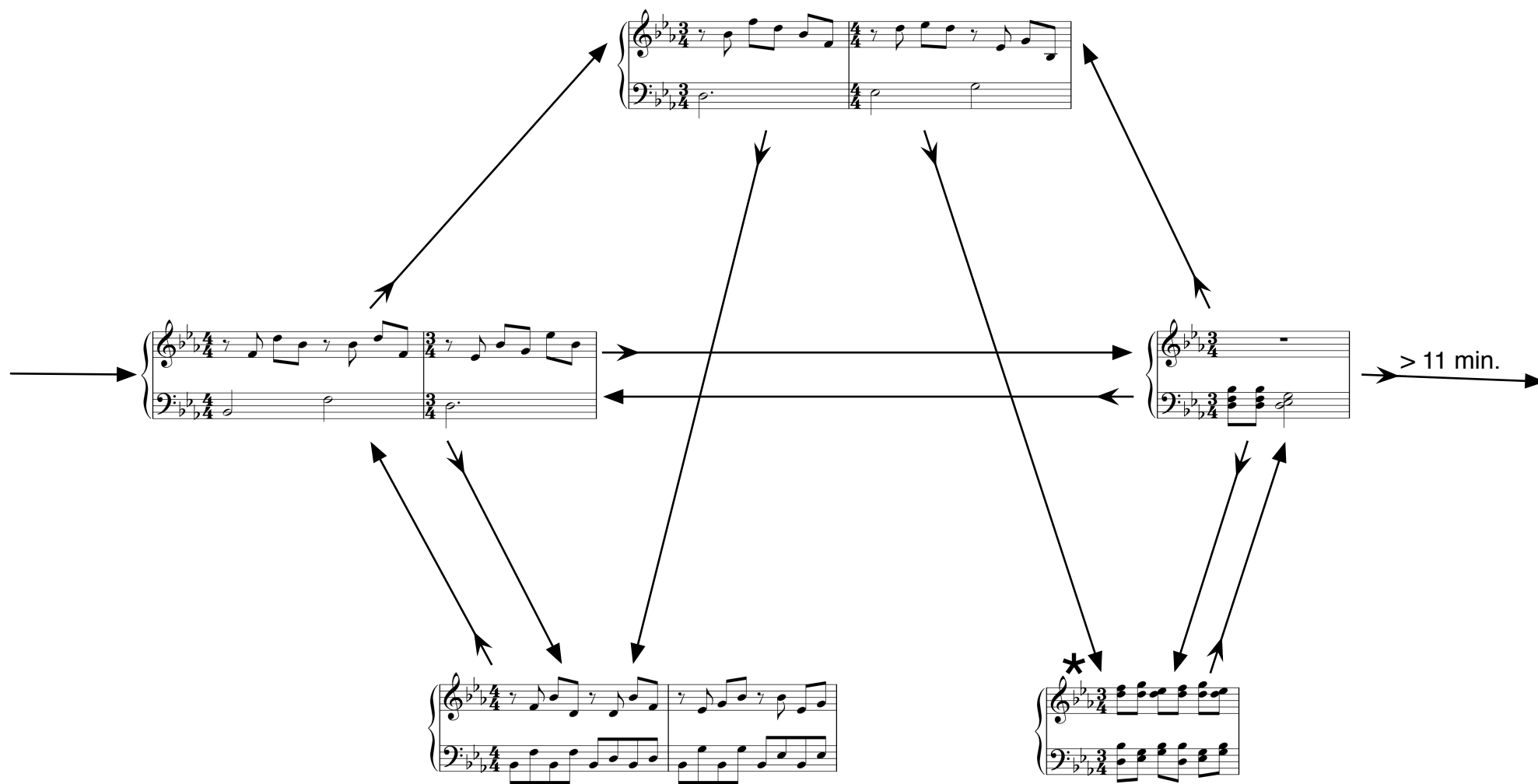
play once



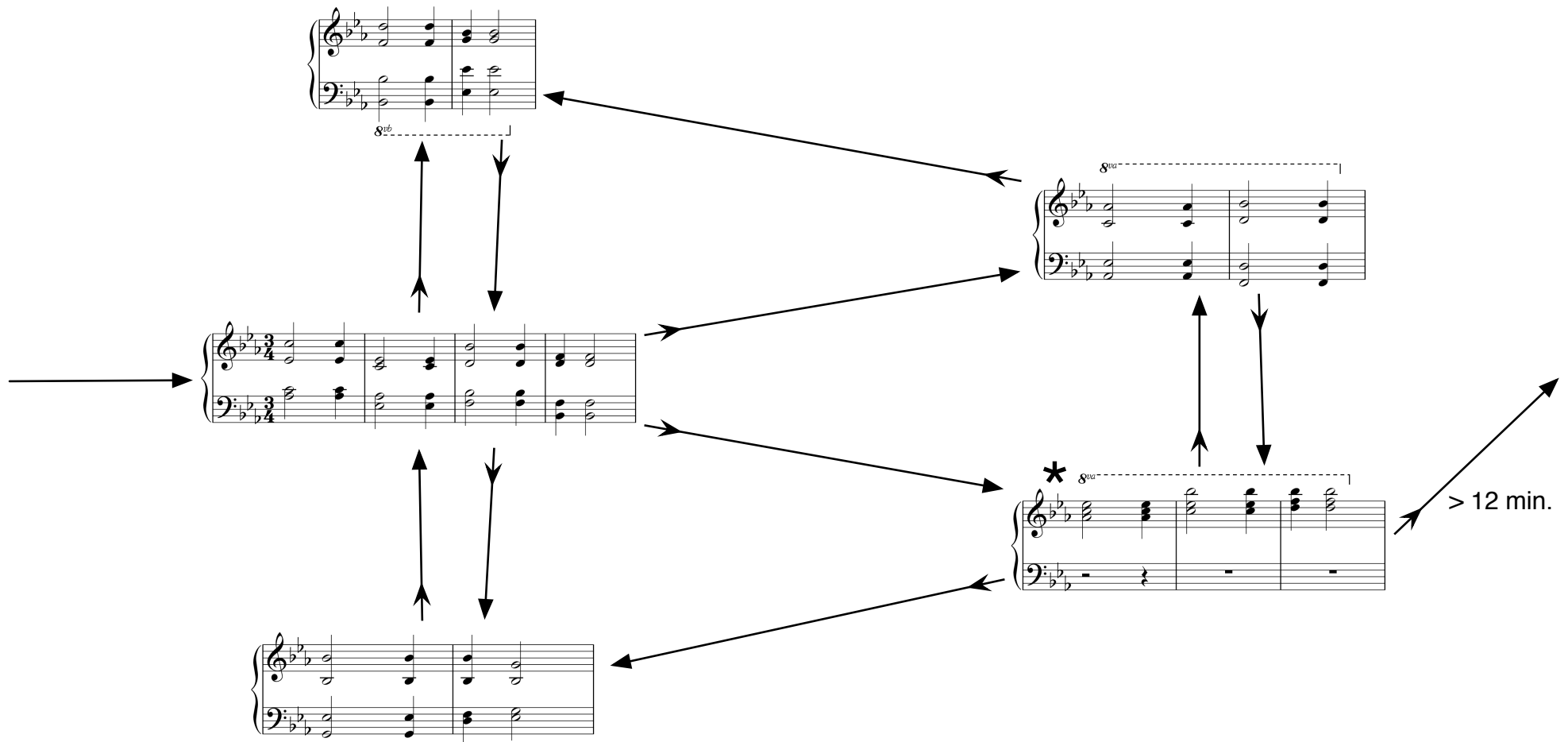
10



11



12



13

play once

15^{ma}

14

The diagram illustrates the structure of a musical piece through three systems of piano notation, connected by structural arrows.

- System 1 (Top):** Consists of two musical staves. The first staff has a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The second staff has a bass clef and the same key signature. Two horizontal arrows point from the first staff to the second, and two vertical arrows point from the first staff to the second.
- System 2 (Middle):** Consists of two musical staves. The first staff has a treble clef and a key signature of three flats. The second staff has a bass clef and the same key signature. Two horizontal arrows point from the first staff to the second, and two vertical arrows point from the first staff to the second.
- System 3 (Bottom):** Consists of two musical staves. The first staff has a treble clef and a key signature of three flats. The second staff has a bass clef and the same key signature. A horizontal arrow points from the first staff to the second, and a vertical arrow points from the first staff to the second.

Arrows indicate the flow of the music:

- A diagonal arrow points from the first staff of System 1 to the first staff of System 2.
- A diagonal arrow points from the second staff of System 1 to the second staff of System 2.
- A diagonal arrow points from the first staff of System 2 to the first staff of System 3.
- A diagonal arrow points from the second staff of System 2 to the second staff of System 3.

The text "> 14 min." is written below the first staff of System 3, indicating a duration of more than 14 minutes.