for *current* resonance

for piano and percussion

Ian Power

2013

INSTRUCTIONS

Never accent the DOWNBEAT of any measure. ACCIDENTALS carry through the measure.

All DYNAMICS are SUBITO; never crescendo or diminuendo unless noted explicitly.

Piano Preparations

1. Lay a LIBRARY-BOUND BOOK across strings C1-G1 (fig. 1). Place a number of other books or similar weight on top of it to weigh it down; the resulting sound should be as rattly and pitch-less as possible. Be mindful that weighing it down too much will actually create more pitch and less noise than is desired.

2. Prepare G-flat 3 (fig. 2) with a dime gong; aim for a place between nodes where the sound will be especially overtone-rich and "dirty."

fig. 1

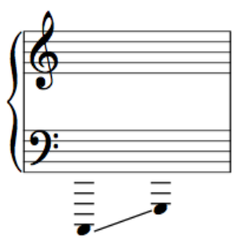
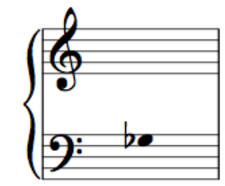


fig. 2



Percussion Setup

1. There are four main percussion instruments, notated as follows (as if on treble staff)(fig. 3):
   -Overtone-rich bell plate (or similar metal plate): F4
   -A low-pitched wooden box of some kind, holding a small assortment of objects that will rattle when the box is hit. (The goal is a **low-pitched, rattling, wooden sound**): A4
   -The actual piano frame: B4
   -An empty wine bottle: C5
   -A large metal mixing bowl, creating a low-pitched bell sound: E5

The instruments are to be arranged inside the piano in the indicated arrangement (fig. 4), preferably on some foam so as not to rattle against the piano.

The following beaters are needed:
   -hard yarn mallets
   -soft yarn mallets
   -a very soft yarn or timpani mallet
   -brass mallets

fig. 3

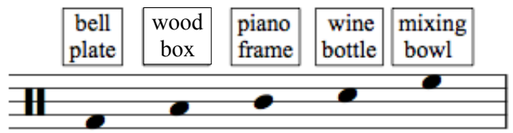
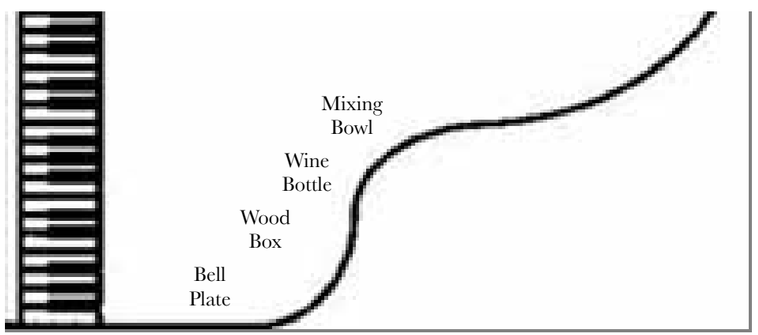


fig. 4



NOTES

This piece is commissioned by, written for, and dedicated to the Current Resonance project, made up of Mallory Bernstein and Shawn Savageau. Their project and its name inspired me, and the title of the piece obviously refers to the dedication. I also found this title apropos of the music in the piece, which is why “current” is highlighted; for me, an arresting music turns one's own 'mind's ear' back toward oneself and experience again and again with each passing sound and moment. The “resonance” of music is, as Jean-Luc Nancy puts it, the act of listening through toward an ever-echoing and expanding self.

*for *current* resonance* was written between July 2012 and January 2013 in Villa Park, Calif., Cambridge, Mass., and Baltimore, Md.

Ian Power
January 2013
Baltimore, Md.

dedicated to Mallory Bernstein and Shawn Savageau

for *current* resonance

Ian Power

♩ = 58

bell plate (**h. yarn**)

f *sempre*

legato

f *sempre*

11

accel. ♩ = 76

♩ = 60

bowl (**h. yarn**)

mp *sempre*

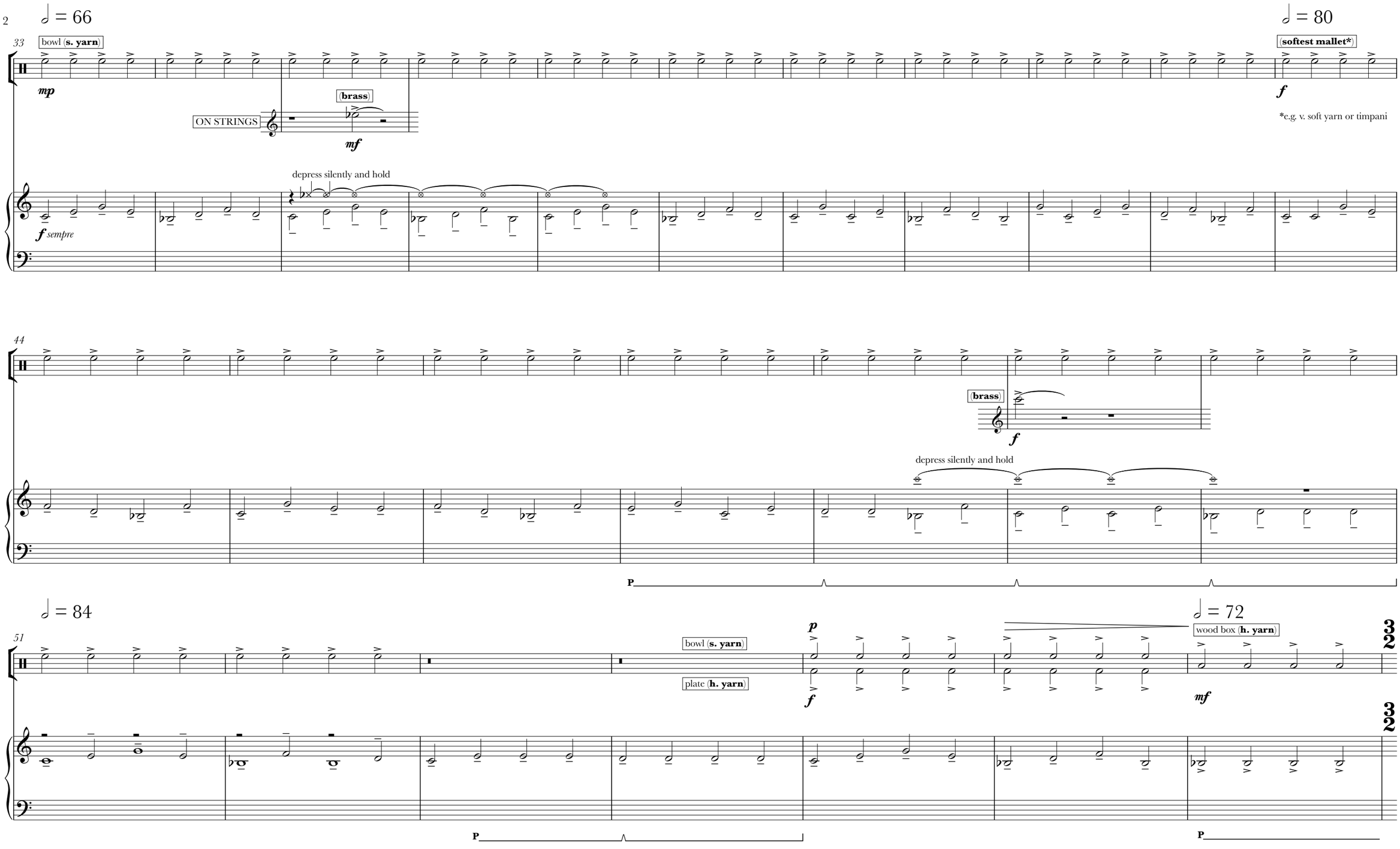
22

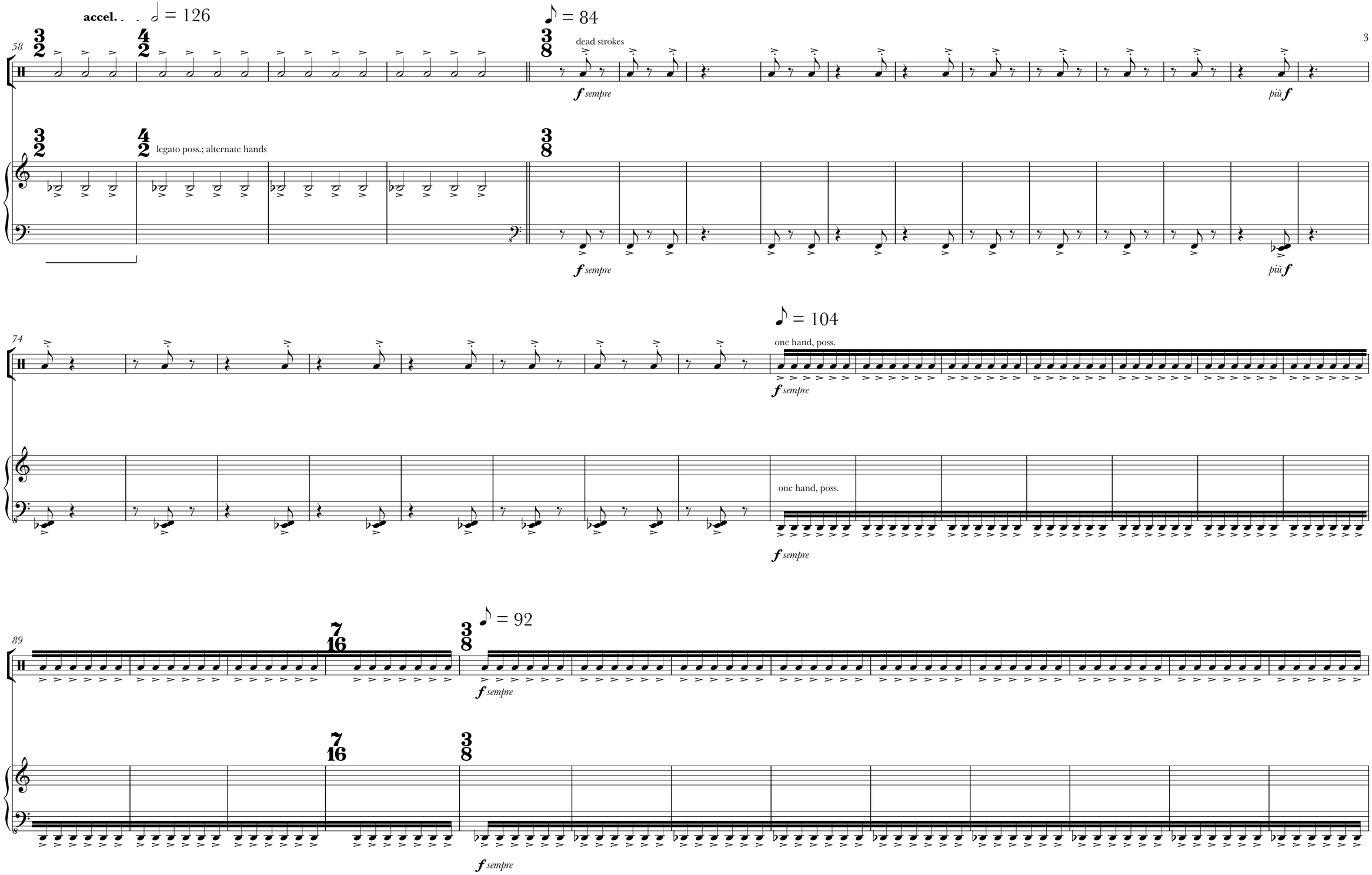
molto rit. (♩ = 36)

f *sempre*

plate (**h.yarn**)

Copyright © 2012


♩ = 66
33
bowl (s. yarn)
mp
(brass)
ON STRINGS
mf
depress silently and hold
f sempre
♩ = 80
(softest mallet*)
f
*e.g. v. soft yarn or timpani
44
(brass)
f
depress silently and hold
P
♩ = 84
51
bowl (s. yarn)
plate (h. yarn)
p
f
♩ = 72
wood box (h. yarn)
mf
P
P


accel.
= 126
= 84
dead strokes
f sempre
più f
legato poss.; alternate hands
= 104
one hand, poss.
= 92

4

102

♪ = 84

on piano frame (**h. yarn**)

9/16

3/8

♪ = 76

f *sempre*

f *sempre*

f *sempre*

do not bring out of texture

113

♪ = 104

5/16

3/8

f *sempre*

P

124

P

P

134

♪ = 84

7/16 5/16 3/8

two mallets on wood;
one OR two hands

P

P

144

♪ = 96

5/16 7/16 3/8 4/8 9/16 6/8 19/16

mf sub.

5/16 7/16 3/8 4/8 9/16 6/8 19/16

mf sub.

P

P

P

152

♪ = 138

19/16 4/8

ff sub.

19/16 4/8

two hands

P

ff sub.

156

161

rit.

5/8

stay exactly together throughout

5/8

165

5/8 4/8 2/8 4/2

♪ = 108

♩ = 76

let resonance die out
almost totally
before moving on.

dime gong*

mp

*if preparations are not possible, play while touching an overtone-rich harmonic node with finger.

♩ = 44

USE THESE INSTRUMENT/MALLET COMBINATIONS UNTIL END

170 *let everything vibrate freely in this section*

bowl (**h. yarn**) | wine bottle (**h. yarn**) | wood (**h. yarn**) | plate (**brass**)

***f** sempre* ***f** sempre*

legato sempre until end

***f** sempre*

♩ = 50

(**brass**)

***f** sempre* ***f** sempre*

♩ = 60

(sim.)

***f** sempre*

♩ = 69

173

***f** sempre*

***f** sempre*

♩ = 76

***f** sempre*

mute w/ yarn*

*press very hard on string with yarn mallet to mute.

harmonic*

*touch string lightly with finger to produce harmonic. if possible, touch between nodes for overtone-rich sound.

strike string (**brass**)

***f** sempre*

175

(**brass**)

strike (**yarn**)

harmonic

slide*

(**brass**) 8va

***f** sempre*

*place guitar slide/glass tube on far end of string; slide along string after pianist plays the note, creating a glissando.

***f** sempre*

mute w/ yarn

harmonic

(**brass**)

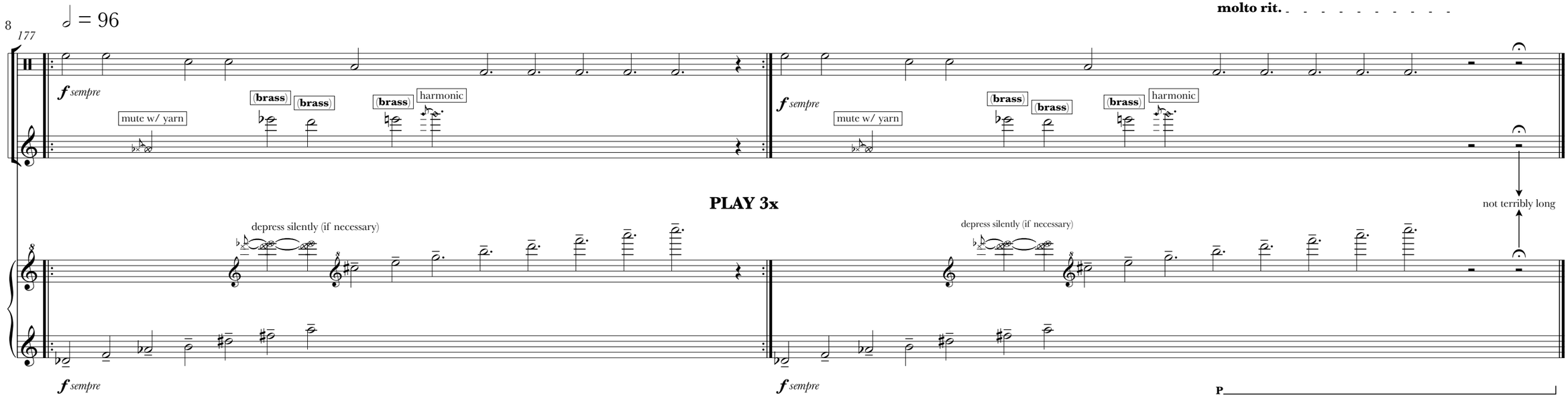
brass + harmonic

STARE EARNESTLY INTO EACH OTHER'S EYES

move on when resonance has become extremely soft

***f** sempre* ***f** sempre*

P


8
177
♩ = 96
molto rit.
f sempre
mute w/ yarn
(brass)
(brass)
(brass)
harmonic
f sempre
mute w/ yarn
(brass)
(brass)
(brass)
harmonic
PLAY 3x
not terribly long
depress silently (if necessary)
depress silently (if necessary)
f sempre
f sempre
P