Anders Monrad

”Green Rusty metal on a sunken ship”

For piano and tape

july-october 2006

Score

Anders Monrad: “Green, rusty metal on a sunken ship” - for piano & tape

Preface:

In my world, the piano is the most traditional instrument of all – so to speak, the piano is an instrument, which I consider to be so “fixed” and “established” in both sound and aesthetic, that it seems unnatural for me to look for new sounds or playing techniques on it. The Piano is an instrument, which I think of as conservative in every possible way – something that has to do with history and tradition.

On the other hand, I consider electronic music to represent the opposite – as a new, present genre, which has not yet established a “classical” aesthetic. Therefore it is still open for experimenting.
To integrate these two contrasting “instruments”, and achieve a kind of unity between them, is constantly an obvious challenge. My project in this connection was therefore not to achieve “nie erhörte klänge” on the piano in the interplay with the electronic sound. Rather, I wanted the piano to appear as “itself” in some kind of classical concertpiece-style.

The Most obvious problem dealing with this task is, that the combination between classical piano (or for that matter all types of acoustic instruments) and electronic sound will easily seem postulated – sounding like two different CD’s playing in the same room at the same time, but without having anything to do with each other, and should rather be played separately. That could be a point in itself, but that was not what I wanted.

I wanted to achieve a kind of integration and unity between classical music and new music, past and future. To comply with this goal, I chose to use concrete recordings of the piano sound as the basis for the tape-part. In the composition of the tape part, I did not use any plug-ins (electronic effects and tools), but only cut and paste of the concrete piano sounds. This procedure means, that the sound of the tape part on the one hand sticks closely to the acoustic piano sound, while on the other hand it can still clearly be identified as electronic, manipulated sound.
In the scoring of the tape-part I have indicated the concerned piano-chords, which is manipulated with cut & paste – in all cases piano chords, which I picked from the piano part. Therefore the tape part appears as an electronic extension of the material that is played by the piano. A modern, electronic version of the 19th century “transcendental” piano – maybe…

Performers note:

“Green rusty metal on a sunken ship” is a composition for piano and tape (electronic sound). The Piano part is performed to a playback of the two tape parts.

The Tape parts is entirely based on concrete recordings of piano sounds – in most cases the same chords and sounds as in the piano part. These piano sounds is manipulated only by use of cut&paste. No electronic plug-ins (reverb, equalizing, pitchchanging etc.) is used.

The Score is more or less written out as if it was a traditional piano piece: The Piano part is notated in the two (big) bottom staffs. The Composer considered it to be superfluous to work out a graphical score of the tape part. Instead the manipulated piano-chords & -notes is indicated in the two upper staffs, so that you have the opportunity to study the harmonic interplay between the piano and the tape. The Problem about synchronization of the piano part and the tape at live performances did not require an actual graphical score of the tape either, since two clicktracks has been developed. Synchronization-points between the piano part and the tape/clicktracks is indicated by the use of a number of dotted lines with time-signatures in the field above the staffs. These points is included as orientation to the pianist at the preparation of the composition.

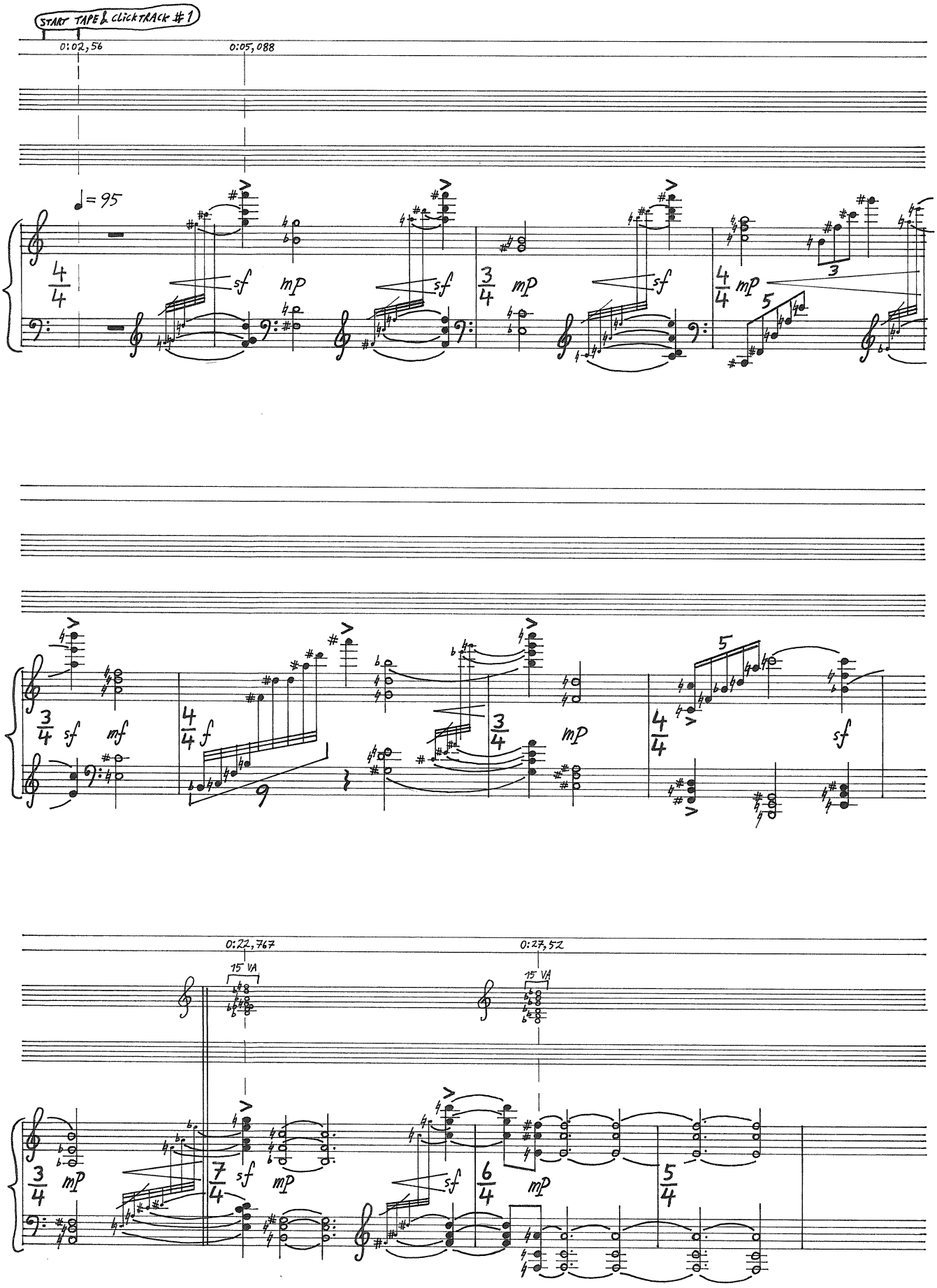
The Two clicktracks must be triggered at the exact same time as the tape parts, so that clicktrack #1 is triggered together with tape part #1, while clicktrack #2 is triggered with tape part #2. In all passages with a steady pulse, the clicktrack works as a metronome, with a accentuation of the first beat in the bar – clicktrack in these passages is not written out in the score.
In the two passages without steady pulse (Tape/clicktrack #1 time 0:40,450 – 1:01,294) and (Tape/clicktrack #1 time 4:27,500 – 7:08,943) the clicktrack works as a series of short upbeats to the beat where the concerned chord is to be played. In these passages the clicktrack is notated below the piano part, as a timeline with cues, which indicates upbeats and the marked beat, where the chord is to be played. In addition it should be mentioned, that the clicktrack after the first of these passages (upbeat to tape/clicktrack #1 time 1:01,294), and by the upbeat to tape/clicktrack#2 has got one bar of upbeat before the rhythmic notation starts again, and the piano joins in. These upbeats is also notated in the score in a parenthesis.
In the longer solo-passage for the piano, which has got the indication “like a cadenza”, there is no clicktrack, because a solistic freedom to the pianist is intended in this passage.

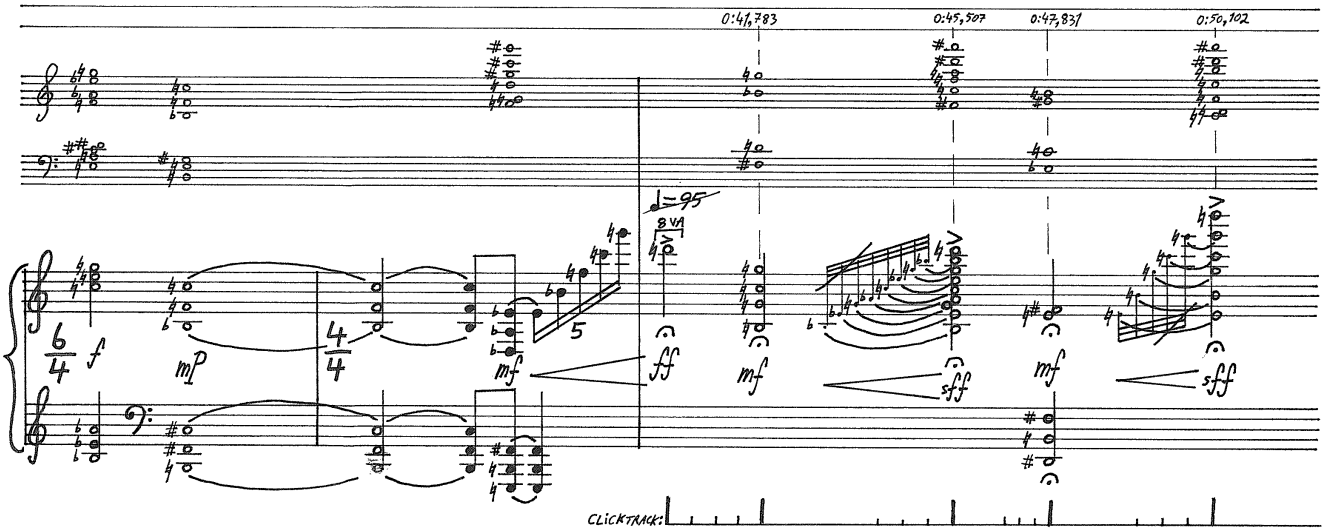
In the middle of the composition (tape/clicktrack #1 time 4:27,500 – 7:08,943) the composer has included a four-part choral. Even though there is no steady pulse in this passage, dotted barlines has been notated. These barlines has got no rhythmic relevance, but is included to underline the choral-aspect, and give a certain sense of phrasing and form in the choral.

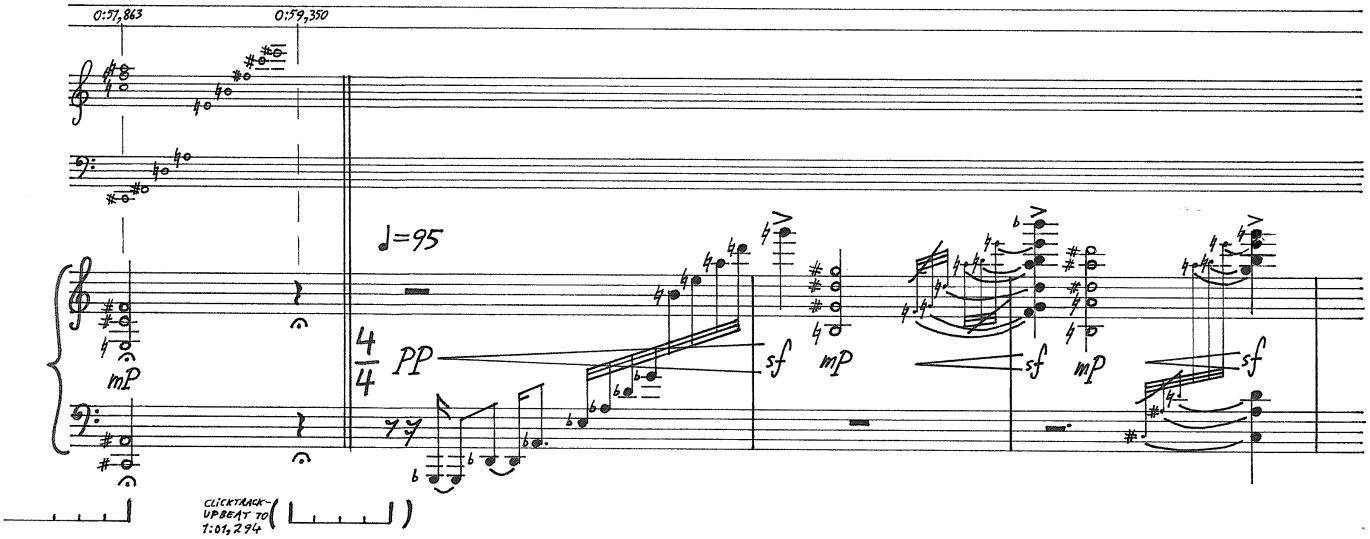
Above the piano part tempo-indications is indicated in all passages with a steady pulse. In passages without a steady pulse, a line across the tempo-indication indicates, that the steady pulse is not valid anymore.

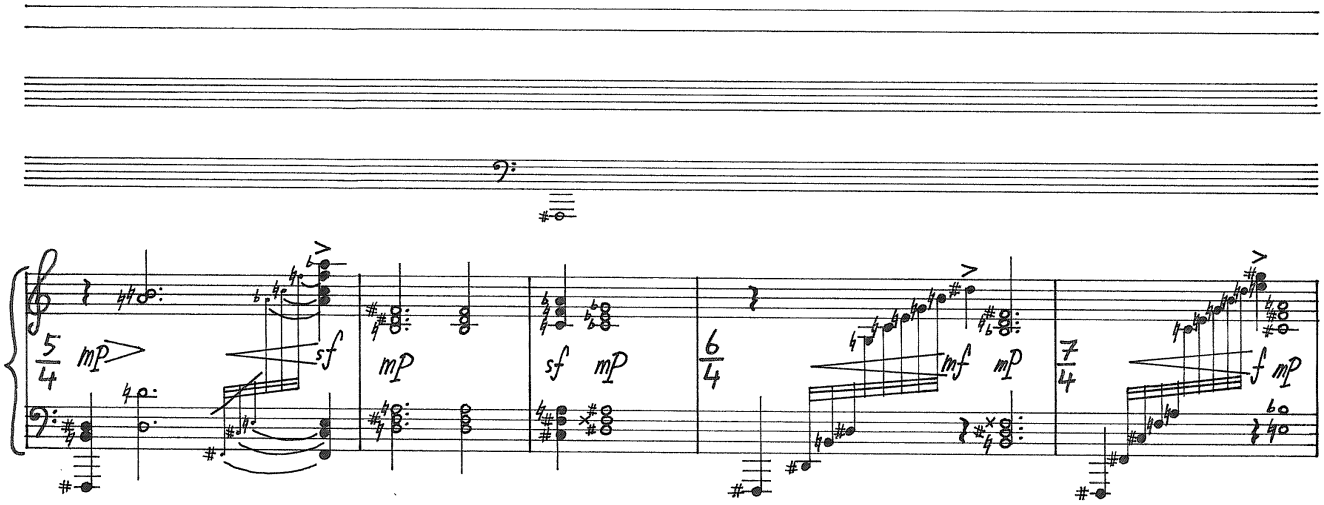
At performances of the piece it is an advantage to place the loudspeakers with the playback of the tape parts as close to the piano as possible or even inside the piano if possible. In that way, you comply with the intention of the melting together of the piano sound and the electronic sound.

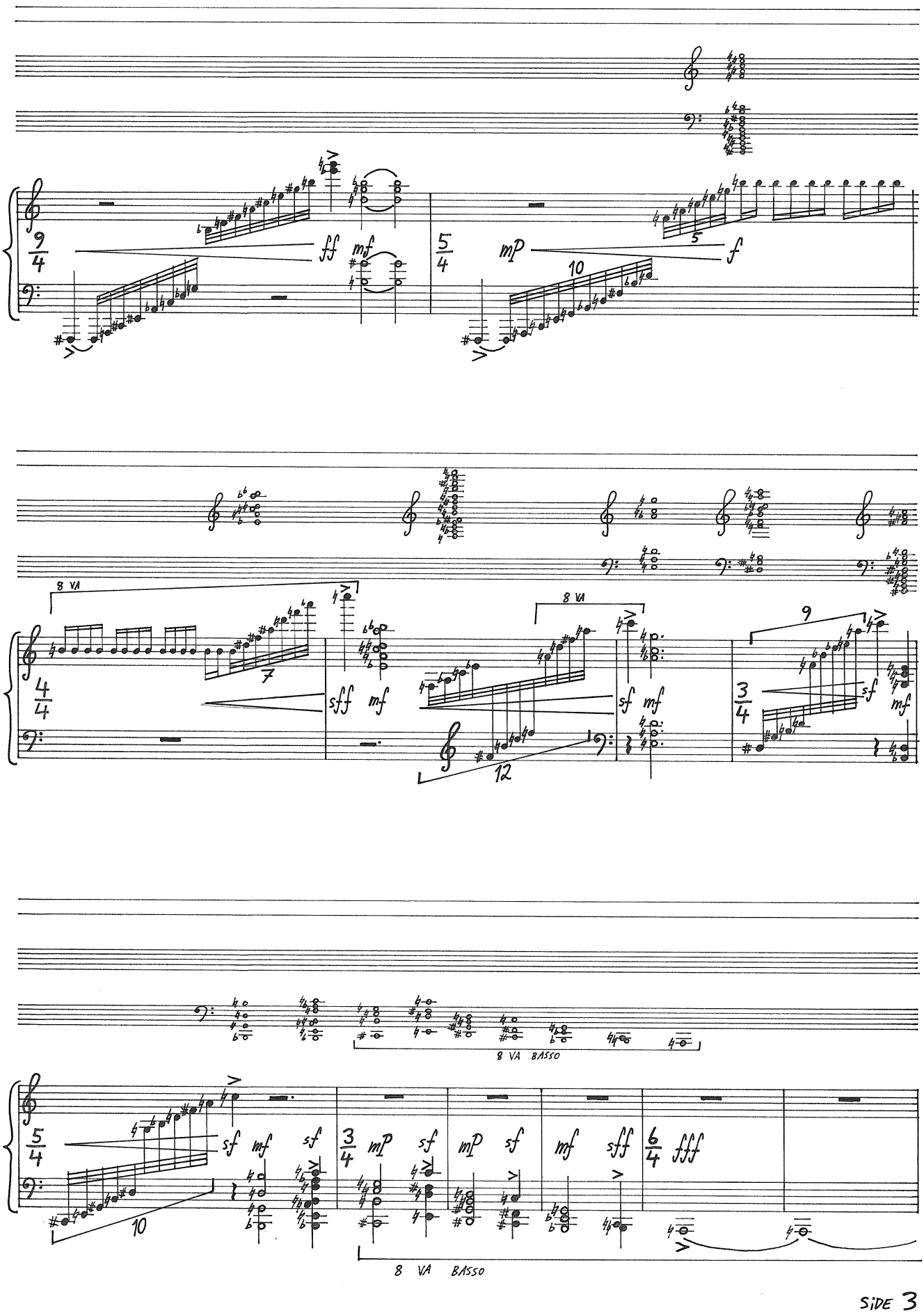
"GREEN, RUSTY METAL ON A SUNKEN SHIP" – PROJECT 11

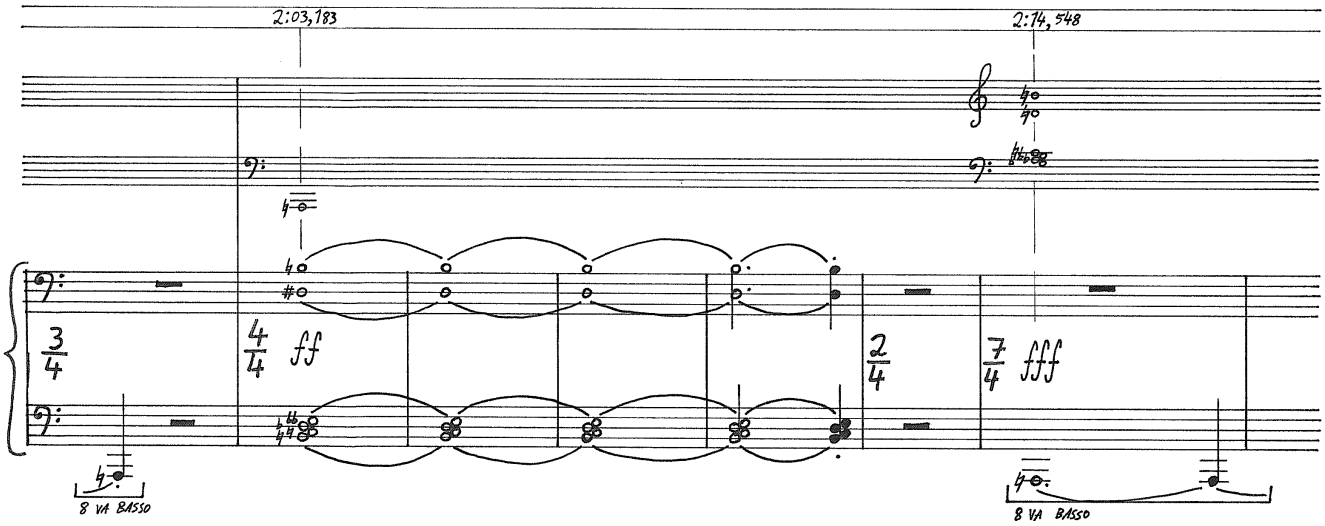


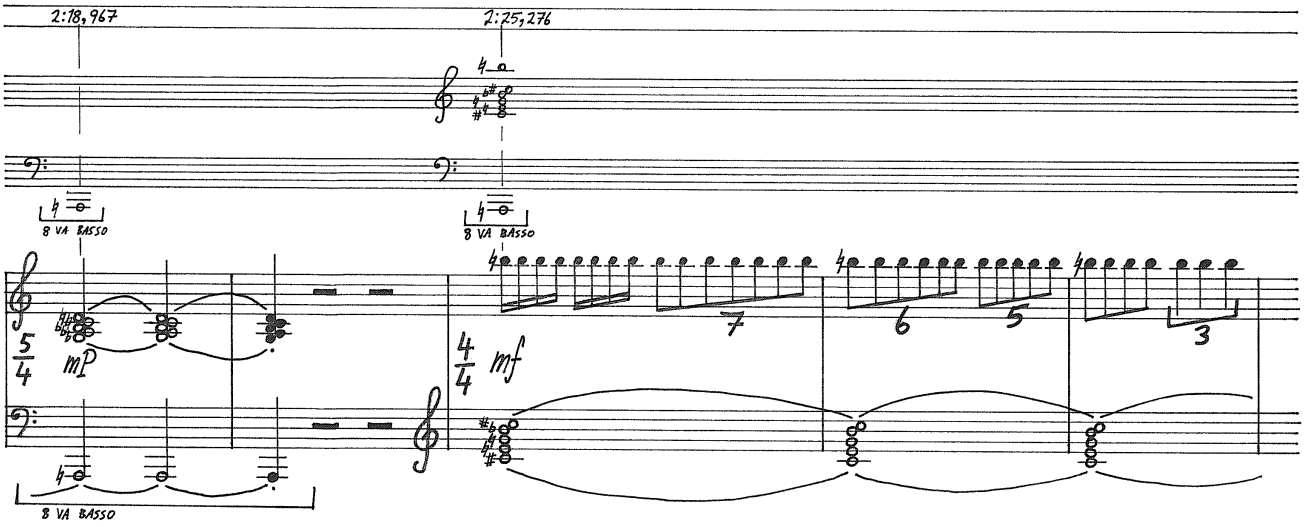

0:41,783
0:45,507
0:47,831
0:50,102
♩=95
8va
CLICKTRACK:

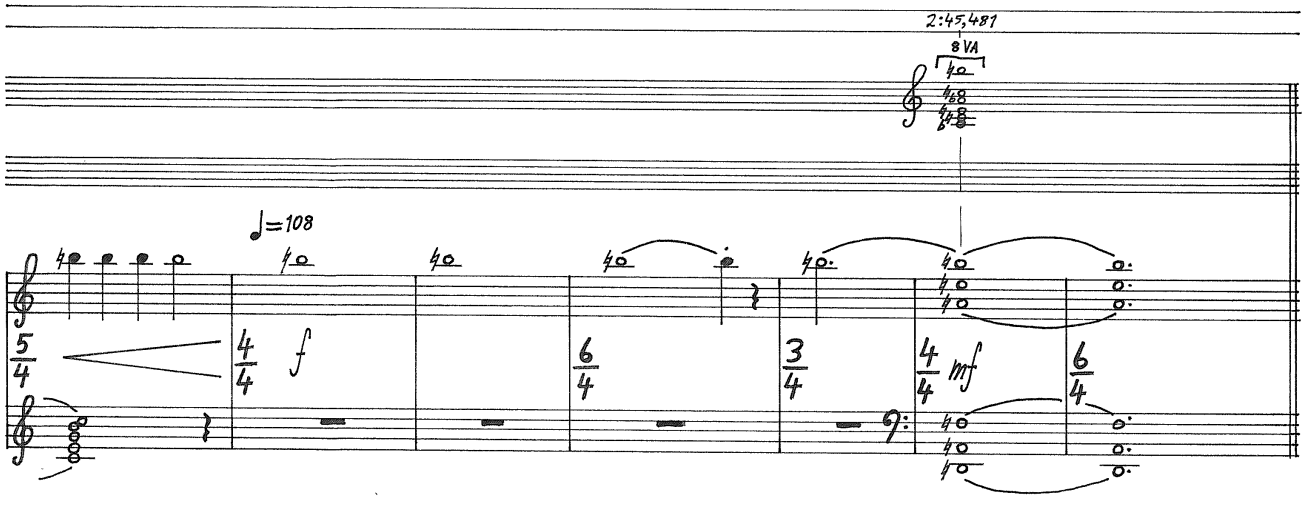

0:57,863
0:59,350
♩=95
CLICKTRACK-
UPBEAT TO
1:01,294

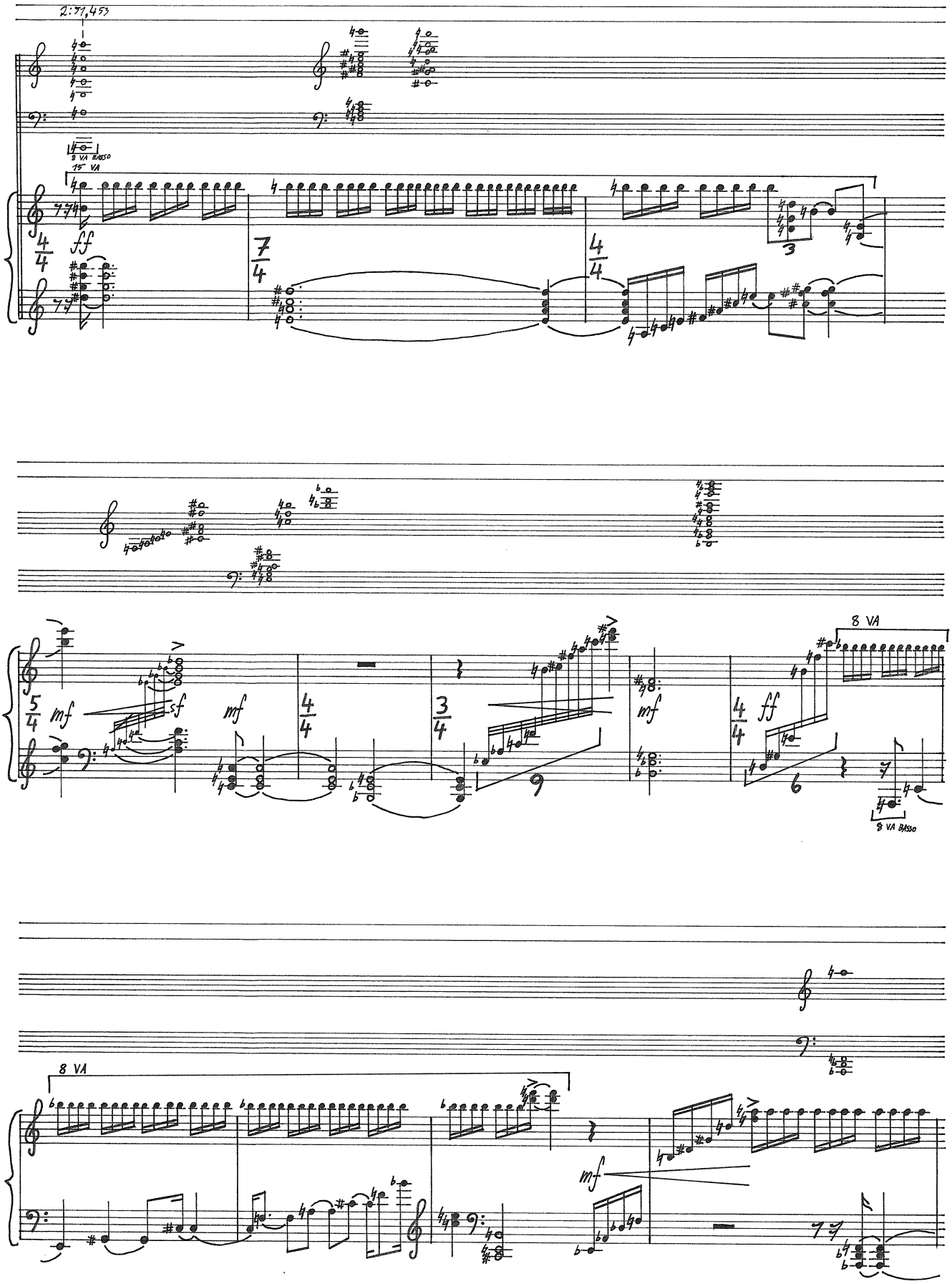


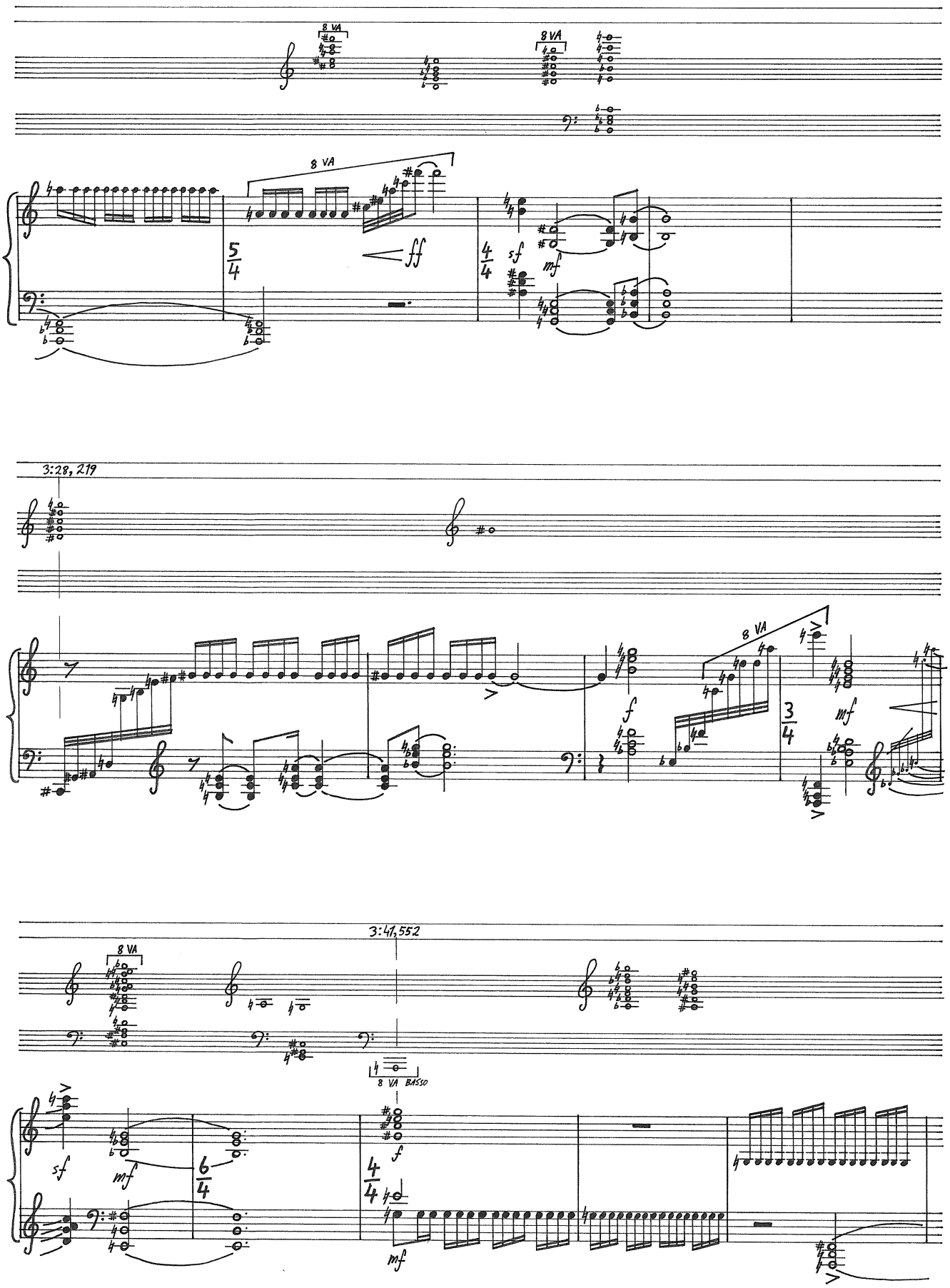

9/4
ff
mf
5/4
mp
10
f
8 VA
4/4
7
sff
mf
8 VA
12
sf
mf
9
3/4
sf
mf
8 VA BASSO
5/4
10
sf
mf
sf
3/4
mp
sf
mp
sf
mf
sff
6/4
fff
8 VA BASSO

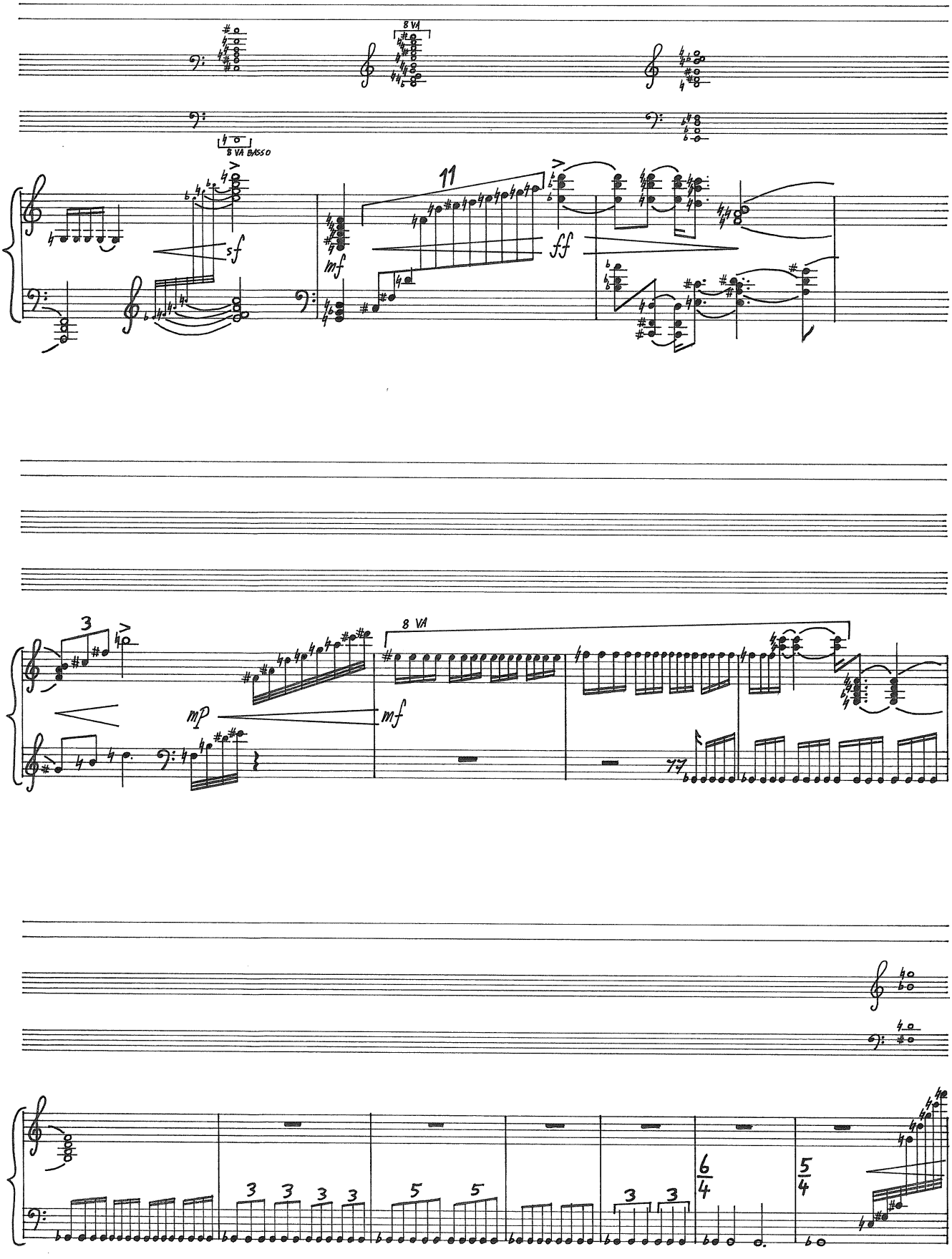

2:03,183
2:74,548
3/4
4/4 ff
2/4
7/4 fff
8 VA BASSO
8 VA BASSO

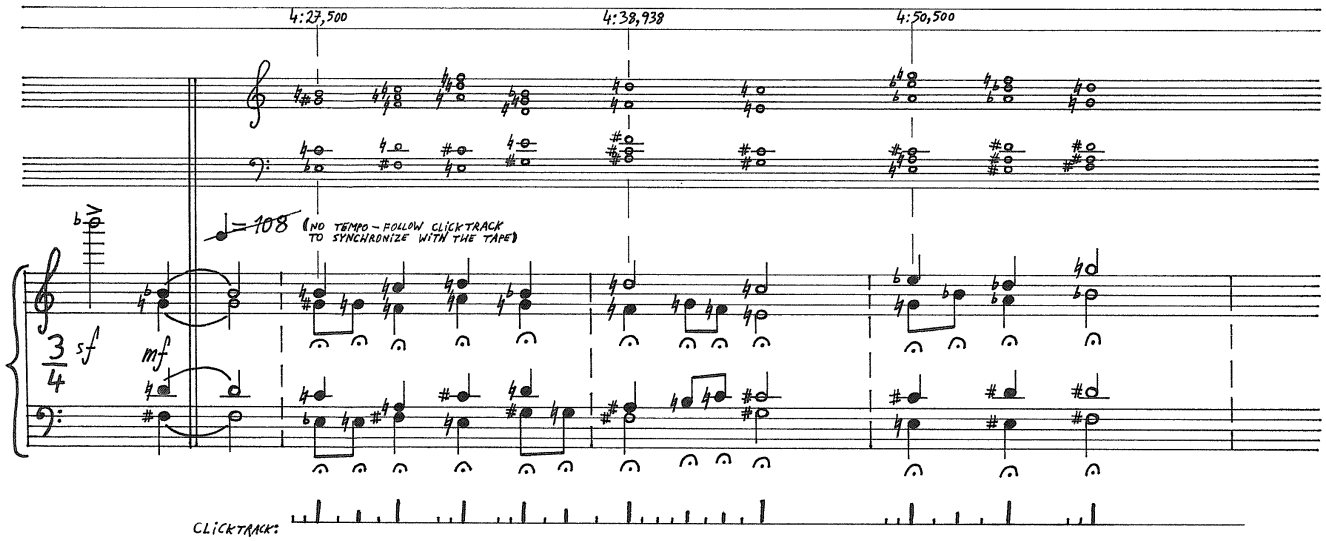

2:18,967
2:25,276
8 VA BASSO
8 VA BASSO
5/4 mp
4/4 mf
8 VA BASSO

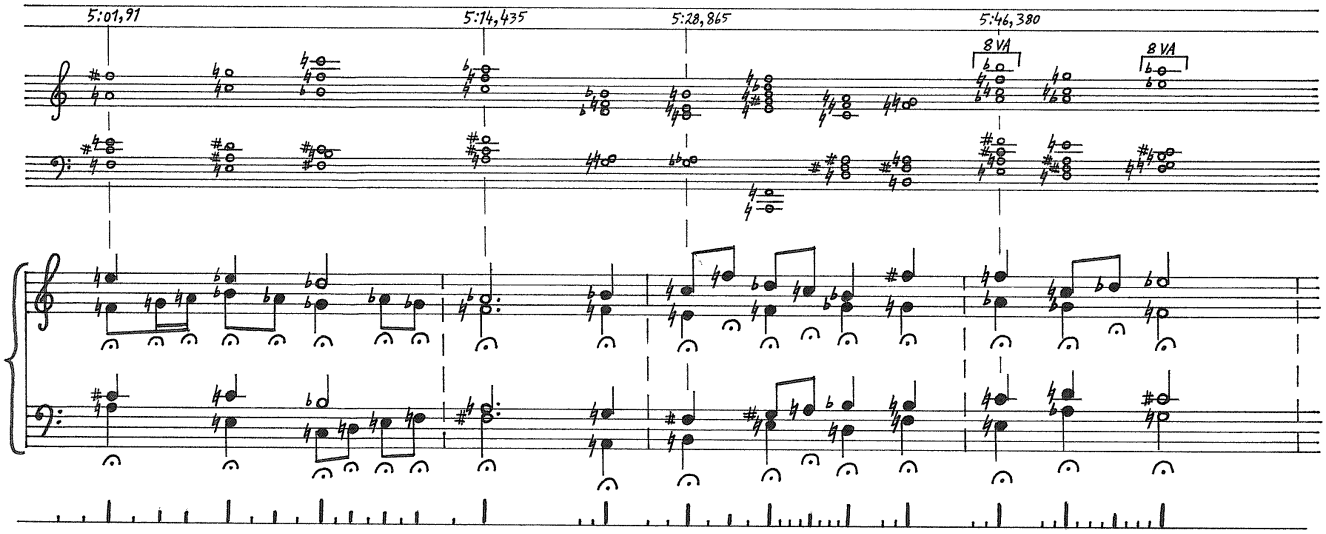

2:45,481
8 VA
♩=108
5/4
4/4 f
6/4
3/4
4/4 mf
6/4

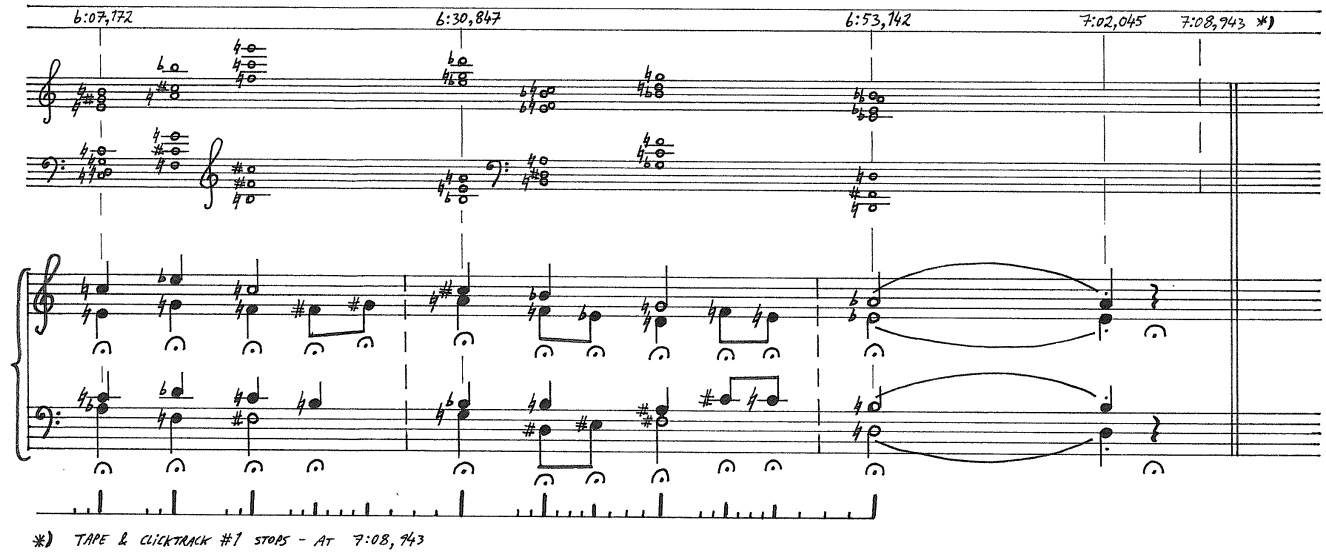

2:37,453
8 VA BASSO
15 VA
ff
mf
sf
8 VA
8 VA BASSO


8 VA
8 VA
8 VA
5/4
ff
4/4
sf
mf
3:28, 219
8 VA
f
3/4
mf
3:41, 552
8 VA
sf
mf
6/4
8 VA BASSO
4/4
f
mf

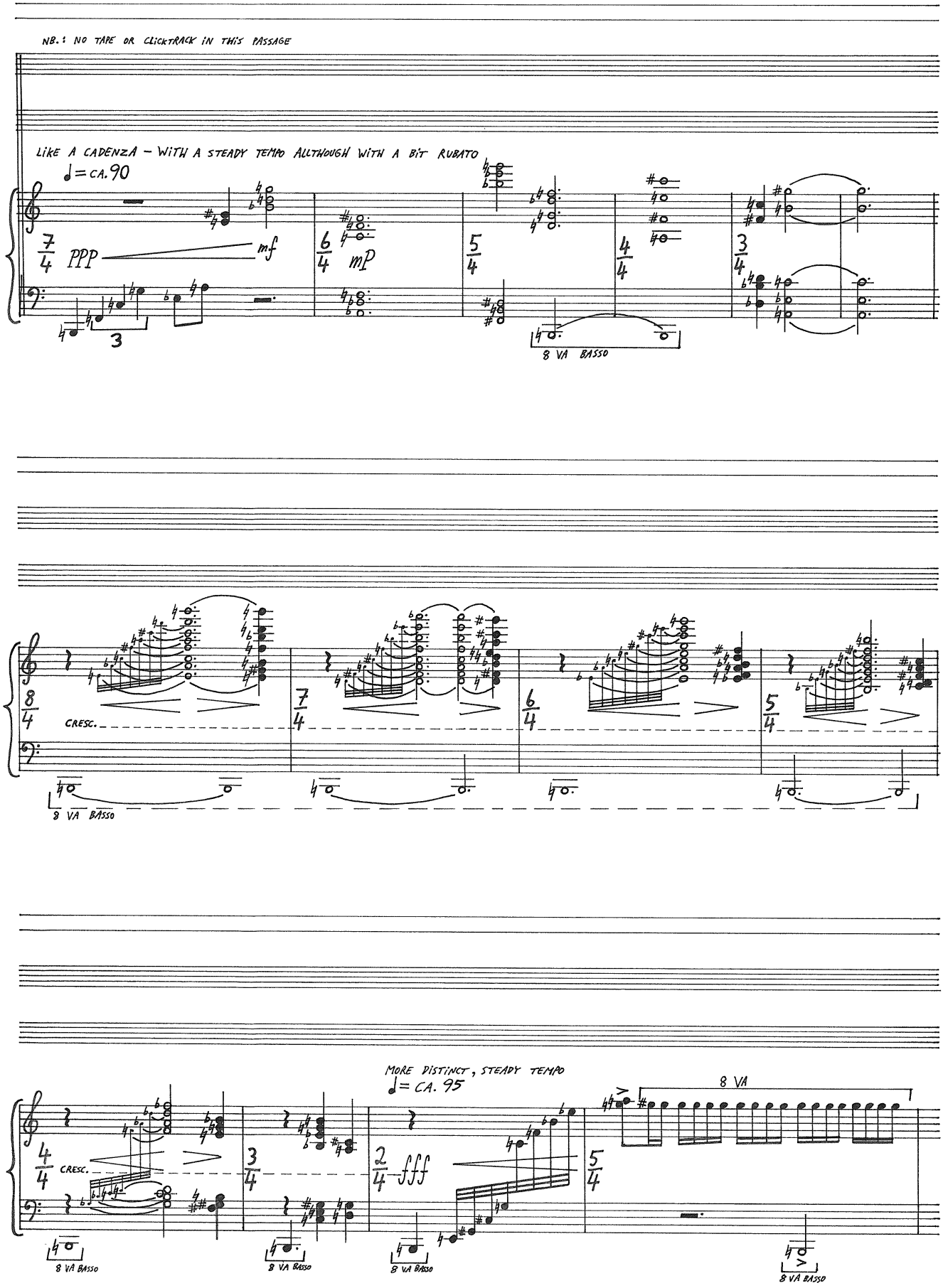

8 VA
8 VA BASSO
11
sf
mf
ff
3
mp
mf
8 VA
77
3 3 3 3
5 5
3 3
6/4
5/4

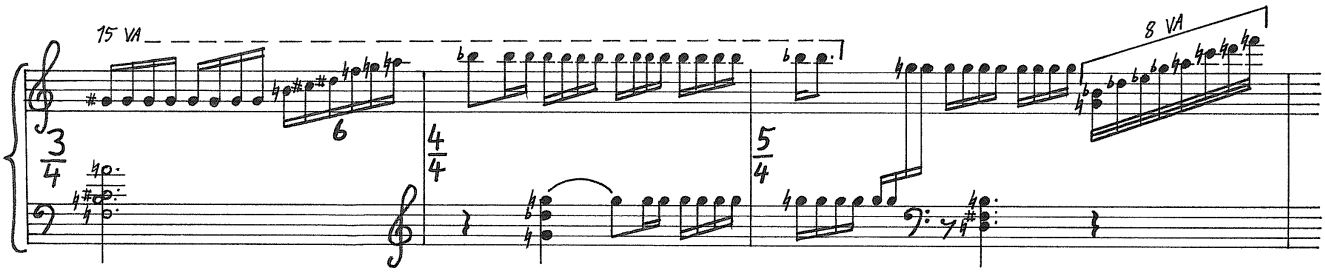


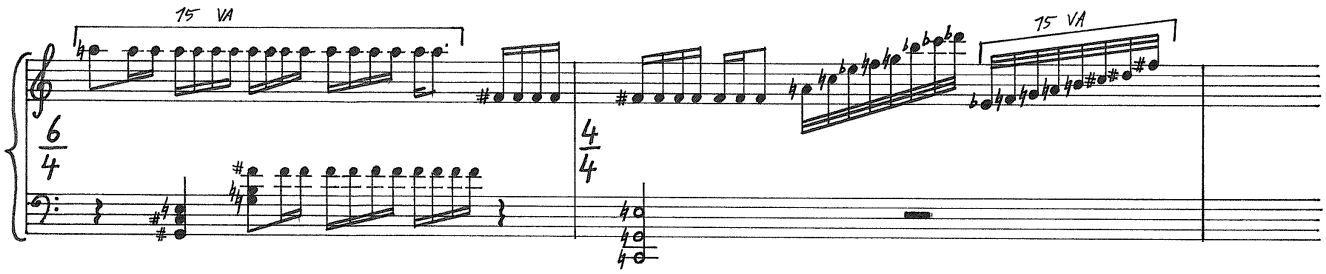


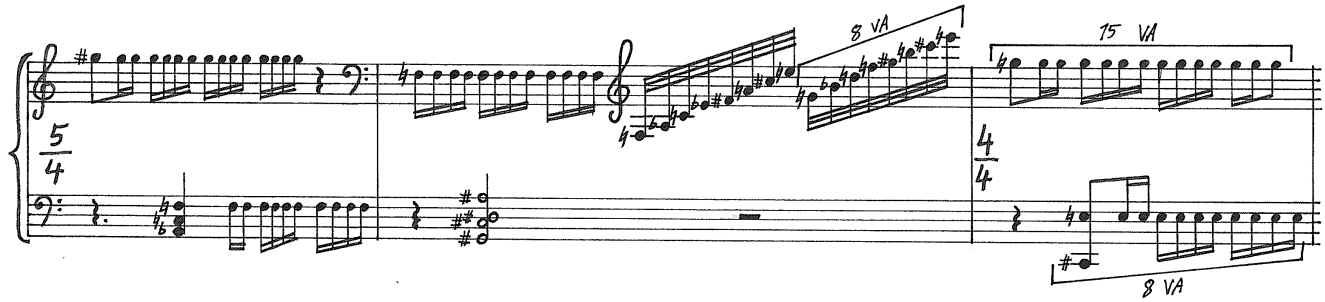


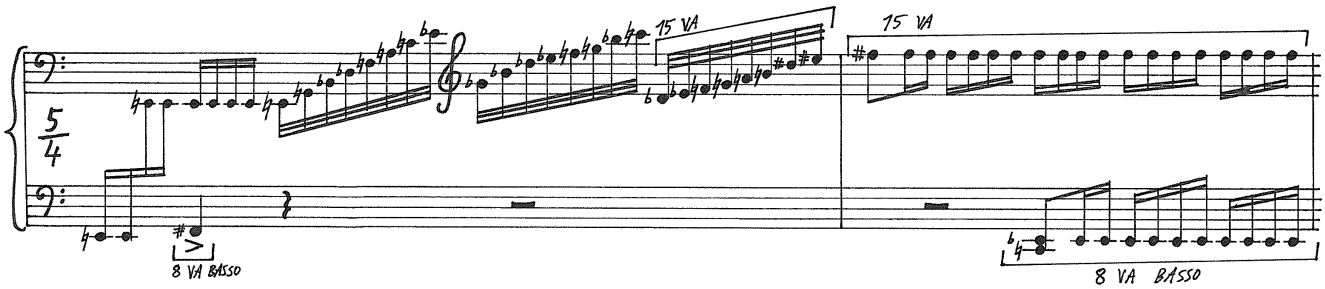
*) TAPE & CLICKTRACK #1 STOPS – AT 7:08,943

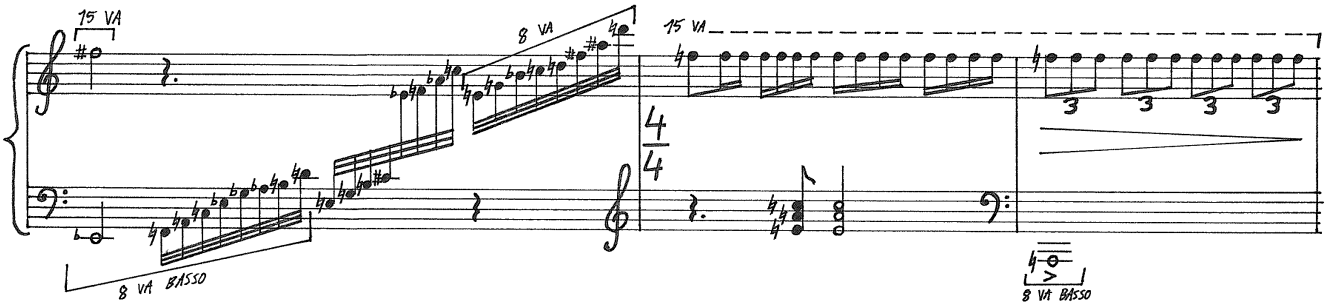

NB.: NO TAPE OR CLICKTRACK IN THIS PASSAGE
LIKE A CADENZA – WITH A STEADY TEMPO ALLTHOUGH WITH A BIT RUBATO
♩= CA. 90
PPP
mf
mp
8 VA BASSO
CRESC.
8 VA BASSO
MORE DISTINCT, STEADY TEMPO
♩= CA. 95
fff
8 VA
CRESC.
8 VA BASSO
8 VA BASSO
8 VA BASSO
8 VA BASSO

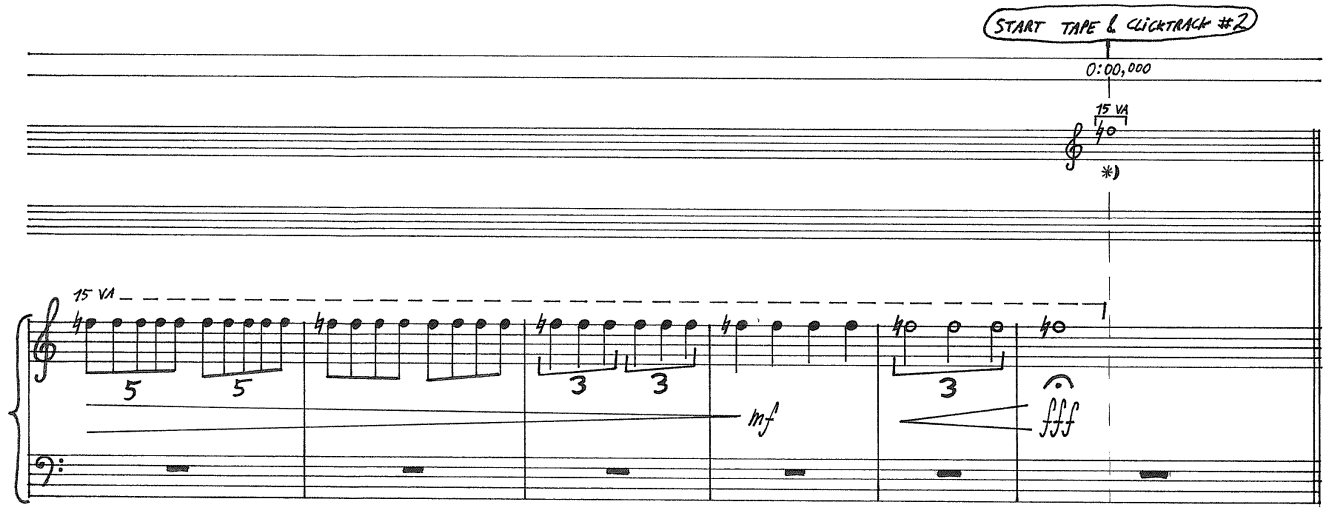

15 VA
8 VA


15 VA
15 VA


8 VA
15 VA
8 VA

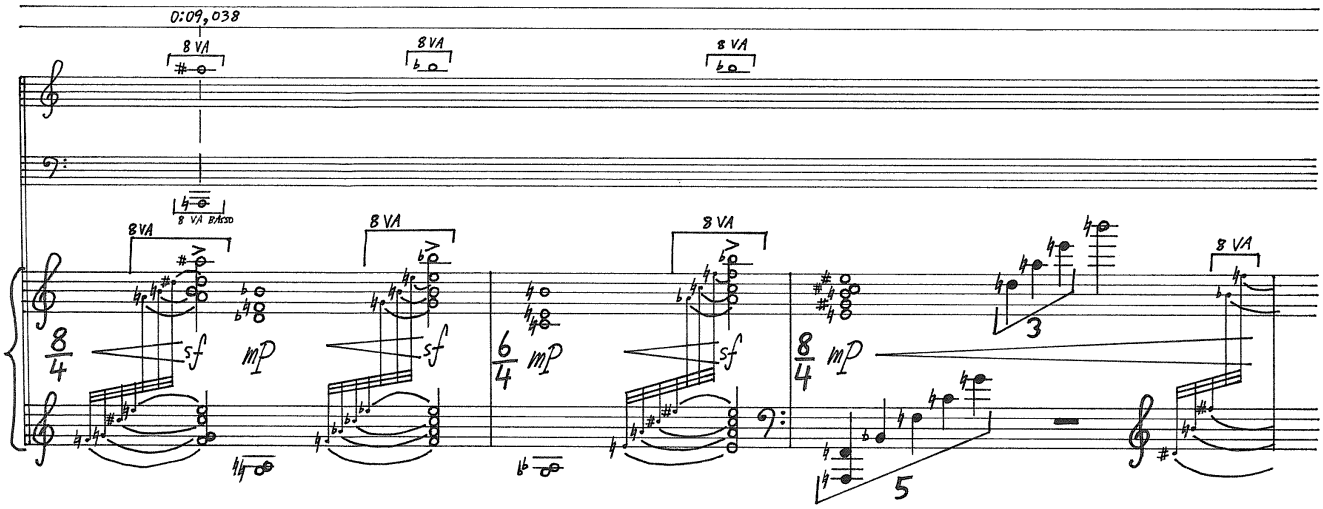


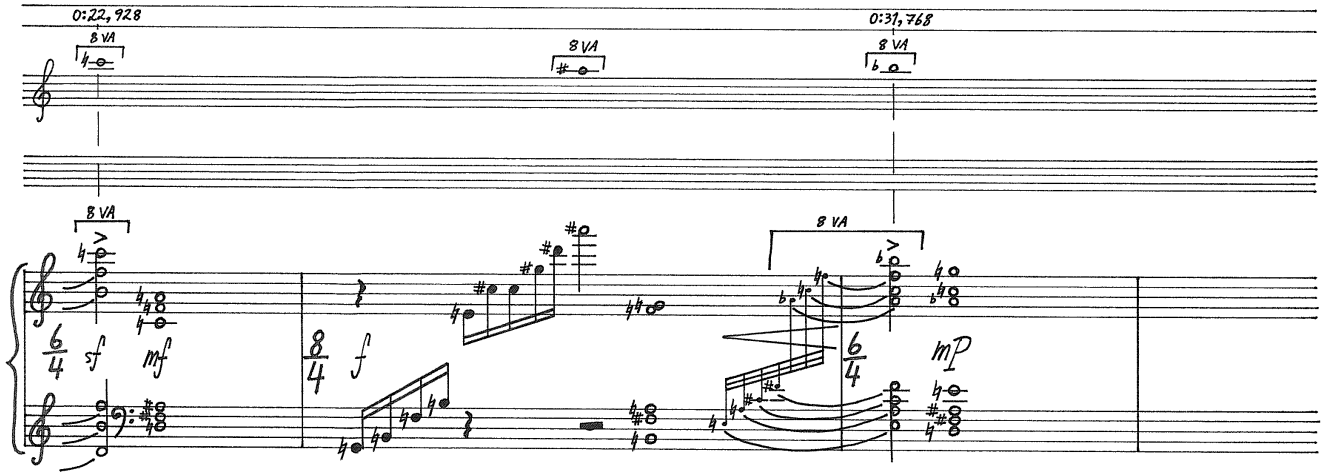


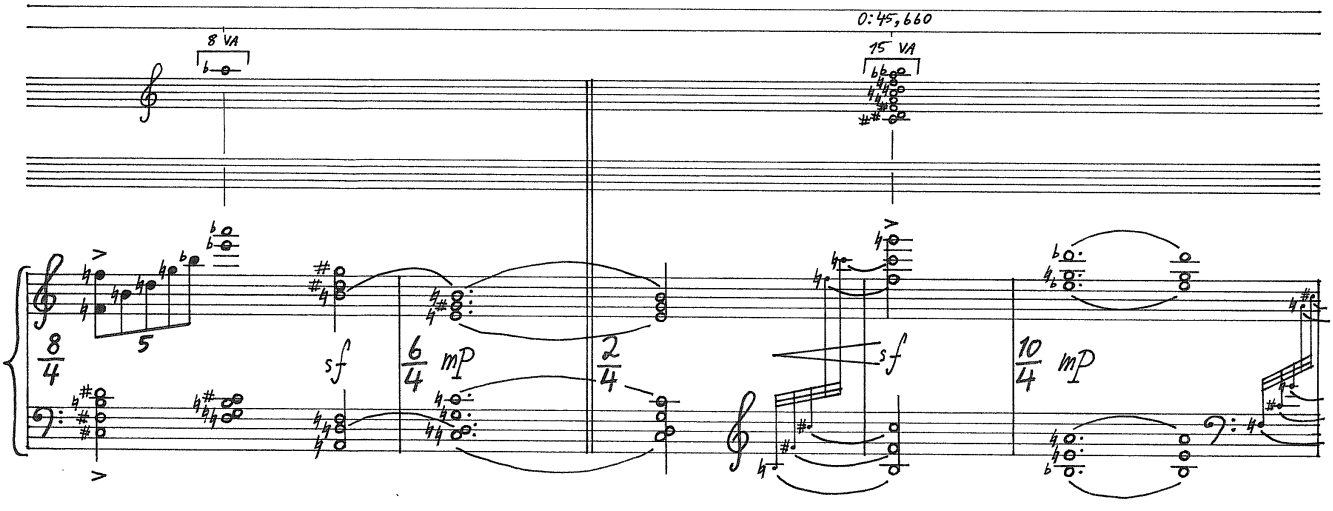


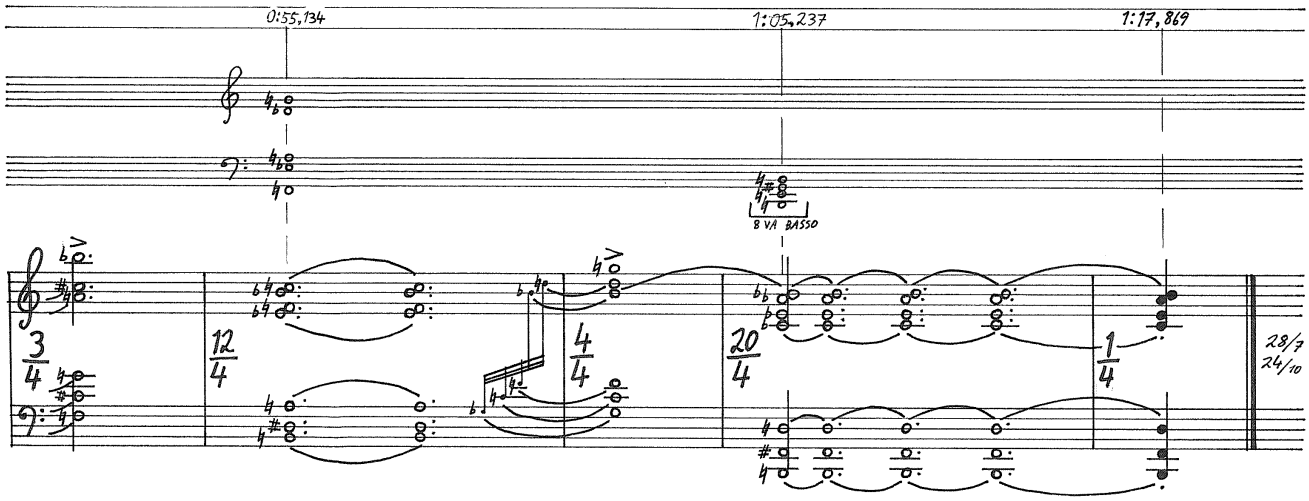
*) START TAPE #2 & CLICKTRACK #2 WHEN THE NOTE IN THE PIANO HAS BEEN STROKEN AND IS CLINGING OUT ACHIEVE THE EFFECT THAT THE PIANO AND THE TAPE PARTS "FADES" INTO EACH OTHER.

CLICKTRACK-UPBEAT TO 0:09,038


0:09,038
8 VA
8 VA BASSO
sf
mp
3
5


0:22,928
0:31,768
8 VA
sf
mf
f
mp


0:45,660
8 VA
15 VA
5
sf
mp


0:55,134
1:05,237
1:17,869
8 VA BASSO
28/7 -
24/10 2006