

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 19<sup>th</sup> 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 staves. 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 staves, 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 staves. 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.



0:41,783      0:45,507      0:47,837      0:50,102

Handwritten musical score for the first system. It includes a piano part with a 6/4 time signature and dynamic markings of *f*, *mp*, *mf*, *ff*, *mf*, *sf*, *mf*, and *sf*. Above the piano part, there are handwritten notes:  $\text{♩} = 95$ , *8VA*, and *8V*. The system also features a violin part with various notes and rests, and a click track at the bottom labeled "CLICKTRACK".

0:57,863      0:59,350

Handwritten musical score for the second system. It includes a piano part with a 4/4 time signature and dynamic markings of *pp*, *sf*, *mp*, *sf*, *mp*, and *sf*. Above the piano part, there are handwritten notes:  $\text{♩} = 95$  and *4/4*. The system also features a violin part with various notes and rests, and a click track at the bottom labeled "CLICKTRACK-UP BEAT 70 (1:01,294)".

Handwritten musical score for the third system. It includes a piano part with a 5/4 time signature and dynamic markings of *mp*, *sf*, *mp*, *sf*, *mp*, *6/4*, *mf*, *mp*, *7/4*, and *f*. The system also features a violin part with various notes and rests.

Handwritten musical score for piano. The system includes a grand staff with treble and bass clefs. The time signature is 9/4. The music features dynamic markings *ff*, *mf*, *mp*, and *f*. There are slurs and fingering numbers 5 and 10. The key signature has one sharp (F#).

Handwritten musical score for piano. The system includes a grand staff with treble and bass clefs. The time signature is 4/4. The music features dynamic markings *sf* and *mf*. There are slurs and fingering numbers 8, 9, and 12. The key signature has one sharp (F#).

Handwritten musical score for piano. The system includes a grand staff with treble and bass clefs. The time signature is 5/4. The music features dynamic markings *sf*, *mf*, *mp*, *sf*, *mf*, *sf*, *mf*, *fff*. There are slurs and fingering numbers 10 and 8. The key signature has one sharp (F#).

2:03, 183 2:14, 548

8 VA BASS

2:18, 967 2:25, 276

8 VA BASS

2:45, 481

$\text{♩} = 108$

8 VA



2:57, 453

Musical score for the first system. The top staff is a vocal line with notes and rests. The bottom staff is a piano accompaniment. It begins with a 4/4 time signature and a forte (*ff*) dynamic. The piano part features a series of sixteenth-note runs in the right hand and chords in the left hand. A 7/4 time signature appears, with a fermata over a chord. The system concludes with a 4/4 time signature and a triplet of eighth notes.

Musical score for the second system. The top staff is a vocal line with notes and various accidentals (sharps, flats, naturals). The bottom staff is a piano accompaniment consisting of chords and single notes. The system ends with a 4/4 time signature and a chord.

Musical score for the third system. The top staff is a piano accompaniment. It starts with a 5/4 time signature and a mezzo-forte (*mf*) dynamic. The piano part includes a series of sixteenth-note runs in the right hand and chords in the left hand. The system changes to 4/4 time, then 3/4 time, and finally back to 4/4 time with a forte (*ff*) dynamic. The system concludes with a 7/4 time signature and a chord.

Musical score for the fourth system. The top staff is a vocal line with notes and rests. The bottom staff is a piano accompaniment. The system begins with a 4/4 time signature and a chord.

Musical score for the fifth system. The top staff is a piano accompaniment. It starts with a 4/4 time signature and a mezzo-forte (*mf*) dynamic. The piano part features a series of sixteenth-note runs in the right hand and chords in the left hand. The system concludes with a 7/4 time signature and a chord.

8 VA

8 VA

5/4

ff

4/4

sf

mf

3:28, 219

8 VA

f

mf

3/4

3:47, 552

8 VA

8 VA BASSO

sf

mf

6/4

f

mf

Musical score for the first system. It includes a piano part and a string part for the 8th Violin (8 VI). The piano part features a triplet of eighth notes in the right hand and a bass line in the left hand. Dynamics include *sf* (sforzando), *mf* (mezzo-forte), and *ff* (fortissimo). The string part has a melodic line with a double bar line and a fermata. The system concludes with a key signature change to D major and a 4/4 time signature.

Musical score for the second system. The piano part continues with a triplet of eighth notes in the right hand and a bass line in the left hand. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). The string part (8 VI) has a melodic line with a double bar line and a fermata. The system concludes with a key signature change to D major and a 4/4 time signature.

Musical score for the third system. The piano part continues with a triplet of eighth notes in the right hand and a bass line in the left hand. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). The string part (8 VI) has a melodic line with a double bar line and a fermata. The system concludes with a key signature change to D major and a 4/4 time signature.

Musical score for the fourth system. The piano part continues with a triplet of eighth notes in the right hand and a bass line in the left hand. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). The string part (8 VI) has a melodic line with a double bar line and a fermata. The system concludes with a key signature change to D major and a 4/4 time signature.

4:27,500      4:38,938      4:50,500

*mf* *sf*

*no tempo - FOLLOW CLICKTRACK TO SYNCHRONIZE WITH THE TAPE*

CLICKTRACK:

5:01,91      5:14,435      5:28,865      5:46,380

*8VA* *8VA*

6:07,172      6:30,847      6:53,142      7:02,045      7:08,743 \*)

\*) TAPE & CLICKTRACK #1 STOPS - AT 7:08,743

NB.: NO TAP OR CLICKTRACK IN THIS PASSAGE

LIKE A CADENZA - WITH A STEADY TEMPO ALTHOUGH WITH A BIT RUBATO

♩ = CA. 90

7/4 PPP *mf* 6/4 *mp* 5/4 4/4 3/4

8 VA BASSO

8/4 CRESC. 7/4 6/4 5/4

8 VA BASSO

MORE DISTINCT, STEADY TEMPO

♩ = CA. 95

4/4 CRESC. 3/4 2/4 *fff* 5/4

8 VA

8 VA BASSO

75 VA

3/4

p.

6

4/4

5/4

8 VA

75 VA

6/4

p.

6

4/4

75 VA

5/4

p.

6

4/4

8 VA

75 VA

8 VA

5/4

8 VA BASSO

75 VA

8 VA BASSO

75 VA

8 VA

75 VA

8 VA BASSO

75 VA

8 VA BASSO

START TAPE & CLICKTRACK #2

0:00,000

75 VA

\*)

15 VA

mf

fff

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

CLICKTRACK - UPBEAT TO 0:09,038





