

Steve Antosca

traces of spirit whispers

for piano and computer processed audio and text

i - circulation of the light

Laurie Hudicek, piano

*World Premiere
Kennedy Center
Washington, DC
September 5, 2003*

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performance notes

In *circulation of the light*, a few non-traditional performance and notation techniques are employed.

Harmonics are indicated by small diamond noteheads above the note to be played. The performer places his/her finger on the piano string at the appropriate node of the string to generate the harmonic, then strikes the key indicated at the bottom of the staff.

Harmonics are often notated in pairs, on adjacent or nearby strings, or in clusters. These are selected to optimize both pitch and performance. By placing your hand at an angle, you can get differing harmonic results on different strings – meaning one string will give you the harmonic two octaves above, while the next might give you the harmonic two octaves and a third above, or two octaves and a fifth above.

Resultant harmonics may generate differing pitches from the key struck. In example 1, the proper nodes are touched on the low D and F strings, then D and F are played on the keys, generating D and A as harmonics, two octaves and two octaves and a major third above. The same with the C#/F chord following. When the proper nodes are touched on their strings, the cluster F#/G#/C# produces the harmonics G#/C#/G: the G# generates G# two octaves above the struck note, F# generates C# two octaves and a fifth above, and the C generates G two octaves and a fifth above the struck note.

ex. 1 – harmonics from 1:38 in the score

Typically, pianists indicate in advance the spots on the strings where the nodes occur with small colored sticky dots which can be easily removed.

Muted notes are indicated by an X through the notehead. These should be performed close to the string's edge, with a strong and determined attack.

ex. 2 – muted note

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Performing inside the piano with a pair of small percussion yarn mallets on the C#, G#, G and A strings is indicated at 2:36 until 2:56. It may be advantageous to mark these string in advance.

The image shows a musical score for a piano. At the top, a box contains the time cue '2:36'. Below it, an arrow points to the text 'on the strings with mallets'. The main musical staff is in treble clef and contains a five-measure melodic line. The first measure has a dynamic marking of *mf* and a slur over the notes. The fifth measure also has a dynamic marking of *mf* and a slur. To the right of the staff is an illustration of a small, light-colored yarn mallet with a dark handle.

ex. 3 – inside the piano, performing on the strings with small yarn mallets.

Time and **cues** for *circulation* are indicated on the top lines of the score. The piece can be performed from a stop watch or from listening to the audio cues, whichever the performer prefers.

Notes in parentheses indicate pitched cues in the audio part.

The image shows a musical score for a piano. At the top, a box contains the time cue '1:26'. Below it, an arrow points to a box labeled 'AUDIO CUE #8-E treat cues as grace notes'. The main musical staff is in bass clef and contains a melodic line. The first measure has a dynamic marking of *ff* and a slur over the notes. The fifth measure has a dynamic marking of *mf* and a slur. Above the staff, there are two instances of a triplet of notes with a dynamic marking of *mf* and a slur. The first instance is marked 'l. v.' and the second is marked 'l. v.'.

ex. 3 cues from 1:26 in the score

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Time: 0:00, 0:11, 0:28, 0:33, 0:45, 0:58, 0:59, 1:00
 Audio: front, left, right, rear
 AUDIO CUE #1 strings sweep-2X
 AUDIO CUE #2 active string bowing
 AUDIO CUE #3 deep sweep
 AUDIO CUE #4 active string bowing & oscillations
 AUDIO CUE #5 deep sweep and bowing
 AUDIO CUE #6 note & notedrizzle

Piano: *pianist sits in meditative pose at piano, keyboard lid closed, while opening audio passage plays...* *open keyboard lid*

Time: 1:00, 1:01, 1:08, 1:21, 1:26, 1:30
 Audio: front, left, right, rear
 AUDIO CUE #7 "circulation of the light..." *poco rit. ----- a tempo*
 AUDIO CUE #8-E *treat cues as grace notes*

Piano: *ff*, *pp*, *mf*, *f*, *ff*, *mf*, *ff*, *mp*, *mf*, *ff*, *mf*, *ff*, *mf = f*

Time: 1:30, 1:32, 1:38, 1:43, 1:45, 1:51, 1:56
 Audio: front, left, right, rear
 AUDIO CUE #10-E
 AUDIO CUE #10-D
 AUDIO CUE #11-A
 AUDIO CUE #12-notedrizzle
 AUDIO CUE #13-bowed piano whaling

Piano: *ff*, *p = f*, *p*, *f sub p*, *ff*, *mp*, *ff*, *ff*, *ff*

Time: 1:56, 2:06, 2:08, 2:12, 2:18, 2:20, 2:23, 2:24, 2:30, 2:33

Audio: left, front, right; left, rear, right

AUDIO CUE #14-sweep1 (2:06), AUDIO CUE #15-sweep2 (2:12), AUDIO CUE #16 "make the light..." (2:18), AUDIO CUE #17-sweep3 (2:20), AUDIO CUE #18-sweep4 & expansion (2:24)

Piano: *mf*, *p*, *f*, *mf*, *mf* < *f*, *f*, *ff*. *audio sweep cue*, *mute notes at edge of string*. *ff*, *ff*, *mf*, *ff*. *Leo*, *Leo*, *Leo*, *Leo*.

Time: 2:33, 2:36, 2:48, 2:56, 3:00

Audio: left, front, right; left, rear, right

AUDIO CUE #19-bowed piano whaling (2:33), AUDIO CUE #20-audio fade out (2:48), AUDIO CUE #21 bowed piano whaling & fade (2:56)

Piano: *ff*, *mf*, *mf*, *mf*, *ff*, *mf*, *f*, *mf*, *ff*. *pick up mallets*, *on the strings with mallets*, *steady*, *sim. vary pitch and accent*, *without mallets*. *Leo*, *Leo*, *Leo*, *Leo*.

Time: 3:00, 3:03, 3:04, 3:06, 3:17, 3:21, 3:30, 3:40

Audio: left, front, right; left, rear, right

AUDIO CUE #22 notedrizzle (3:03), AUDIO CUE #23 "circulation of the light..." reverse (3:04), AUDIO CUE #24 bowed piano whaling (3:17), AUDIO CUE #25 "circulation of the light..." (3:21)

Piano: *ff*, *mf*, *ppp*, *p*, *pp*. *very freely*. *Leo*, *Leo*, *Leo*, *Leo*, *Leo*, *Leo*, *Leo*, *Leo*.