Boiling web

(July 2020)

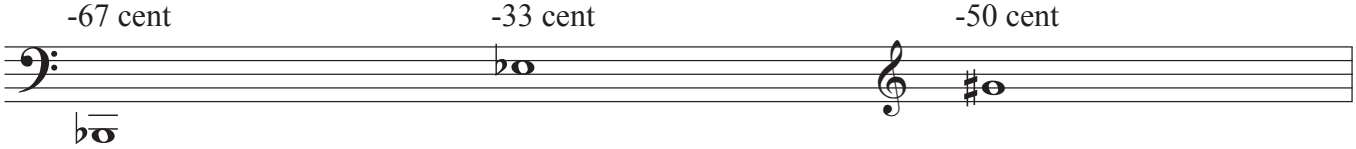
For solo microtonal piano

Øyvind Mæland

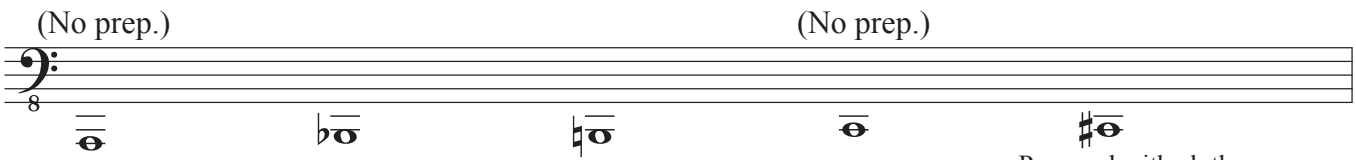
Performance notes

Microtonal scordatura and preparations:

3 of the keys have all their strings lowered by the following intervals:



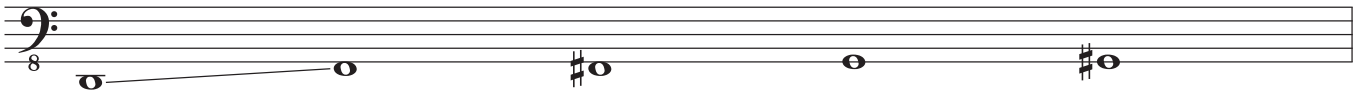
Concerning balance; be aware of these 2 non-prepared pitches



Some muting (f.ex. rubber) between the 2 strings, near the agraffes.

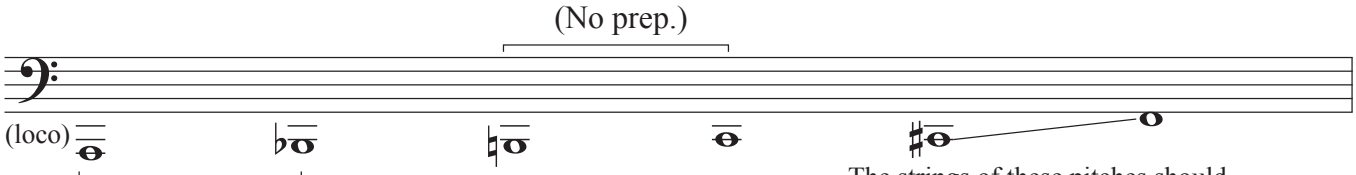
Prepared with clothes pegs; preferably 1 stainless metal peg (f.ex. from Pincinox), placed on the 7th harmonic.

Some muting (f.ex. rubber/tack-it) on string(s), near the agraffe(s).



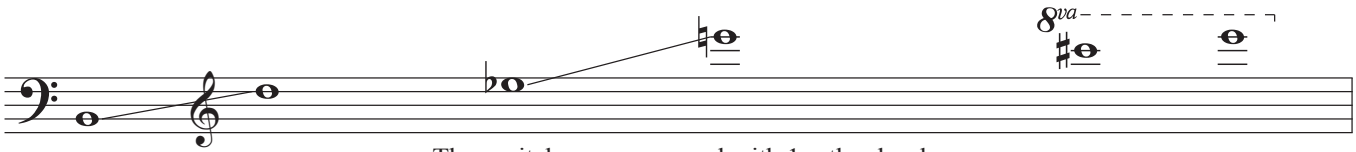
Cover these strings with something rattling: F.ex. a rather flat and small rectangular little zip lock bag with small rattling items inside. The short side should have approx. the same length as the distance between the pitches D1 and F1.

Left string: Rubber wedge (or sim.) on the 7th harmonic.
Right string (including the G# leftmost string): Muffle the pitch completely with several (3-5) woolen tuning wedges.



Careful muting (f.ex. rubber/tack-it) on string(s), near the agraffe(s).

The strings of these pitches should (with the exception of the rightmost F string) be prepared with a diagonally placed huge rubber (or sim.) across the strings in a way that avoids lower harmonics.



All theses pitches are slightly muted with f.ex. gaffer tape.

These pitches are prepared with 1 rather hard piece of styrofoam, standing/resting across all the strings. It should preferably be slightly rounded on one side, so that when tilting it with one hand while playing a chord (same range) with the other hand, there will be a more gradual change in the sound. The tilting is used only from bar 230, and the notation is as follows: Note *on* the line = The object is in normal (standing/resting) position. Note *above* the line = The object is tilted down towards the pianist, with only 1 side/edge resting on the strings.

Tiny bit of tack-it, very near the agraffes on these two pitches.

Other notes:

A superball (SB) mallet consisting of *2* superball mallets (small + medium) is required.

A well-functioning una corda (left) pedal and sostenuto (middle) pedal is also necessary.
If a hammer strikes all of its strings while the una corda pedal is pressed all the way down, the pianist (or piano tuner) must adjust the keyboard placement (in advance) in order to make the left pedal work effectively (the hammer should hit one string less when the una corda is properly depressed). On a Steinway, this is adjusted by a screw on the right keyblock (just to the right of the C8 key), but in order to access this screw, one must first remove the keyslip.

...
= ricochet, like the bounce of a superball (first loud and slowly, then accelerate (with diminuendo) until it stops.

\+ = dead stroke with superball, indicating that the superball should stay on the string after a stroke.

***Use of voice**:*
When the voice is notated on a 1-line-stave, it should sound more like speech (avoid specific pitches!). However, please note if the notehead is placed *on*, *over* or *under* the line, as this indicates some variation in pitch/range. In addition, the diagonal-shaped noteheads suggest a short upward glissando.

Pronunciation:
bwe : A sound from closed ("b") to open mouth. The "we" is prounced as in "where"
mb : A bit like the sound of avoiding a burp. As the mouth is closed, a louder dynamic is often needed.
we : is pronunced as in "wet" (without the "t"), and should sound a bit like a question.
m-w-ue : Same as "bwe", just that it starts with a low (and marked) "m", and has a very slow gradual transition from the "m" to the "e".

Voice manipulation:
The pianist should have a good microphone that ideally only picks up the voice (not the piano), and the voice should go through 3 guitar pedals:
A harmonizer (one octave (or 2 octaves) higher, but use this effect rather discretely),
Distortion/overdrive (a careful "rusty" distortion of the voice) and
Digital reverb (again, not too much)

A sound technician may be needed to control this live.

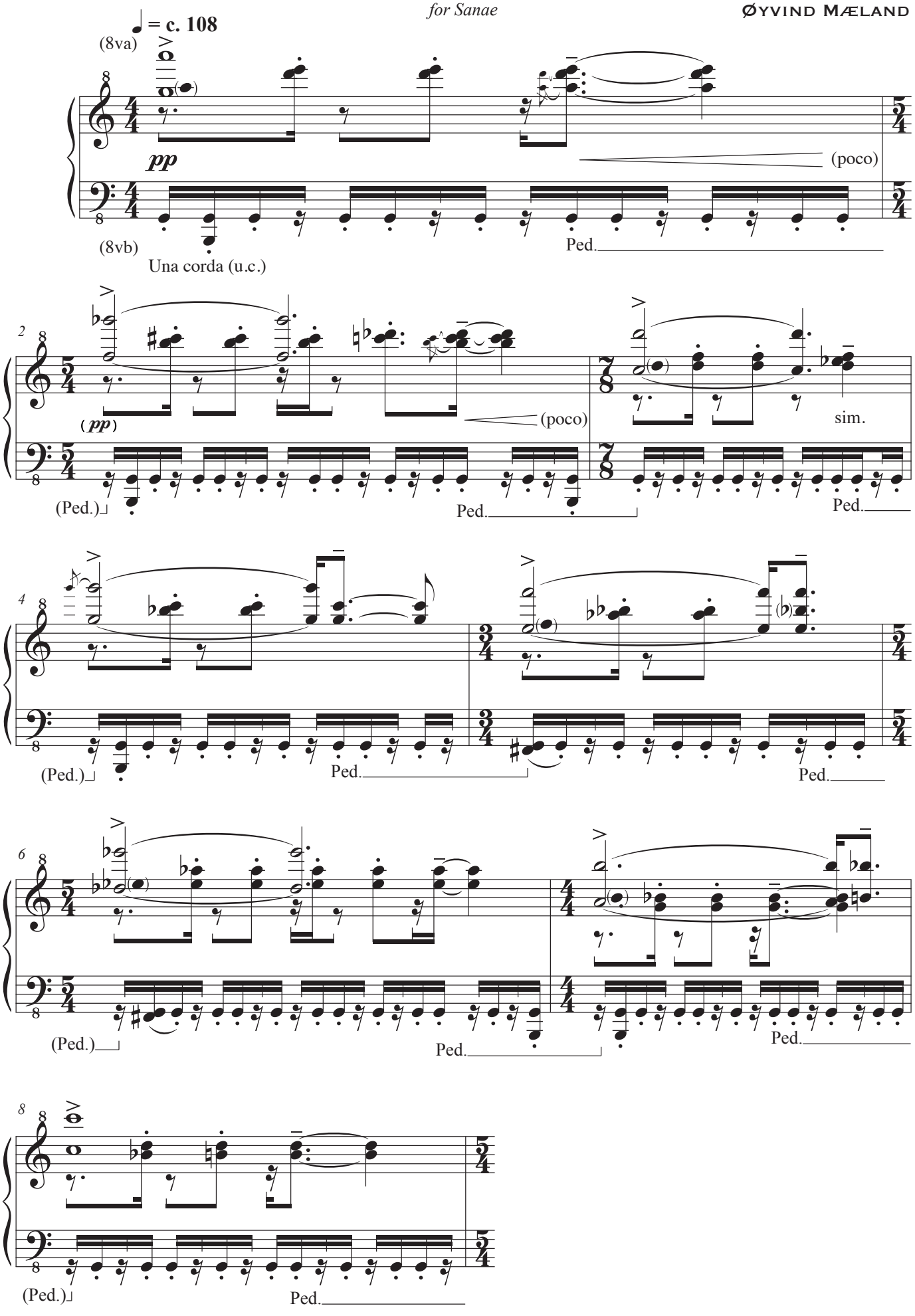
For the bars 144-148 there are several options.
- One may choose to ignore the text, and just play,
but one of the following options are preferable:
- One may contact the composer/publisher to receive a recording of Sanae Yoshida (who world-premiered the work) where she reads a certain text. Let a technician start/stop the recording. It is acceptable to add a little reverb, if that fits the room/context, but other effects should not be needed.
- One may find an excerpt from another (updated) popular digital advertisement website (or sim.) that somehow explains how their ads are tailor-made for each of their "customers". It is then possible to recite the text while playing (with a rather soothing and relaxed voice!), or to make a recording of it to be played as a voice-over.

Repeat the bars 145-148 as many times needed (until the recitation/recording has finished) before continuing.

Boiling web

for Sanae

Øyvind Mæland



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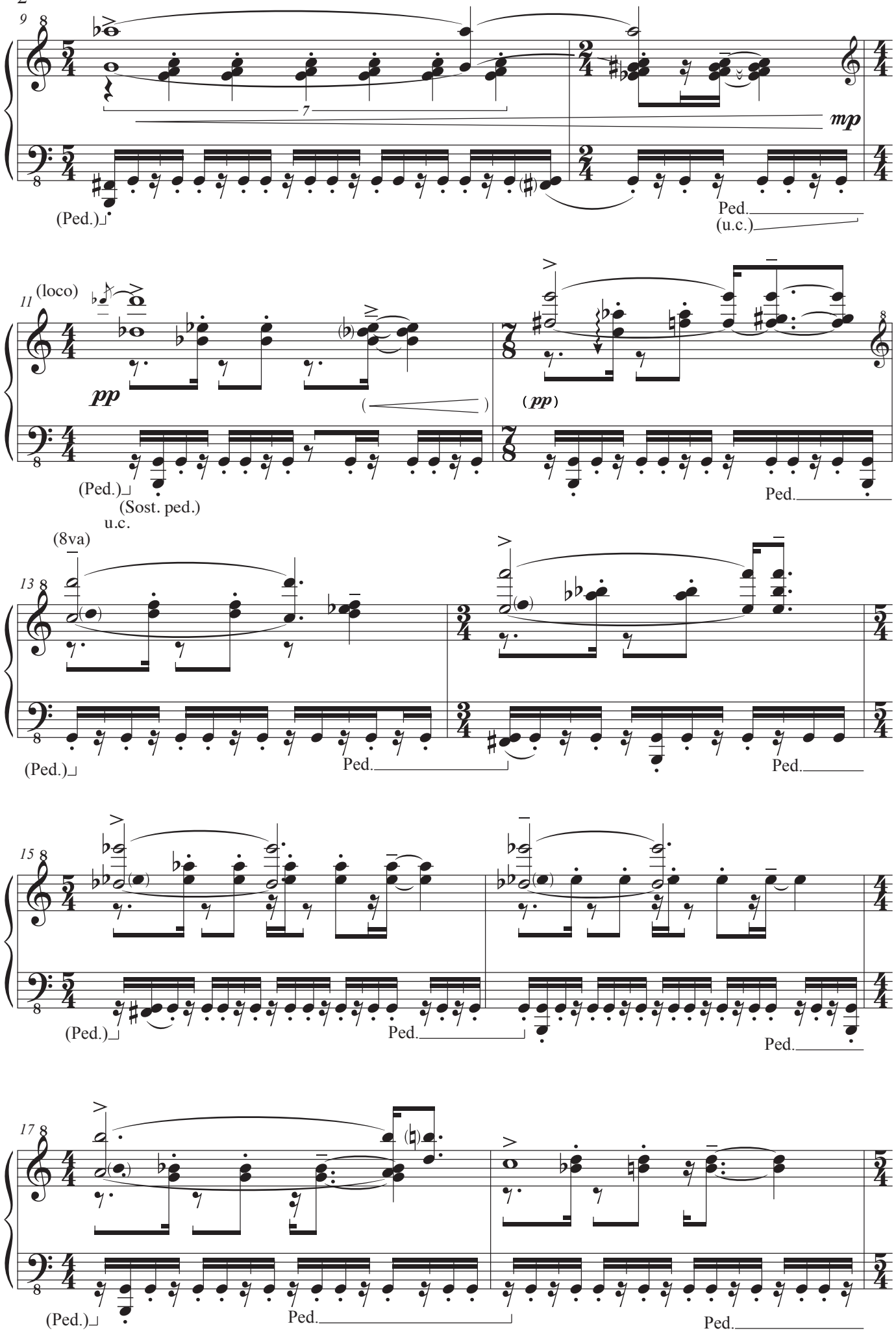
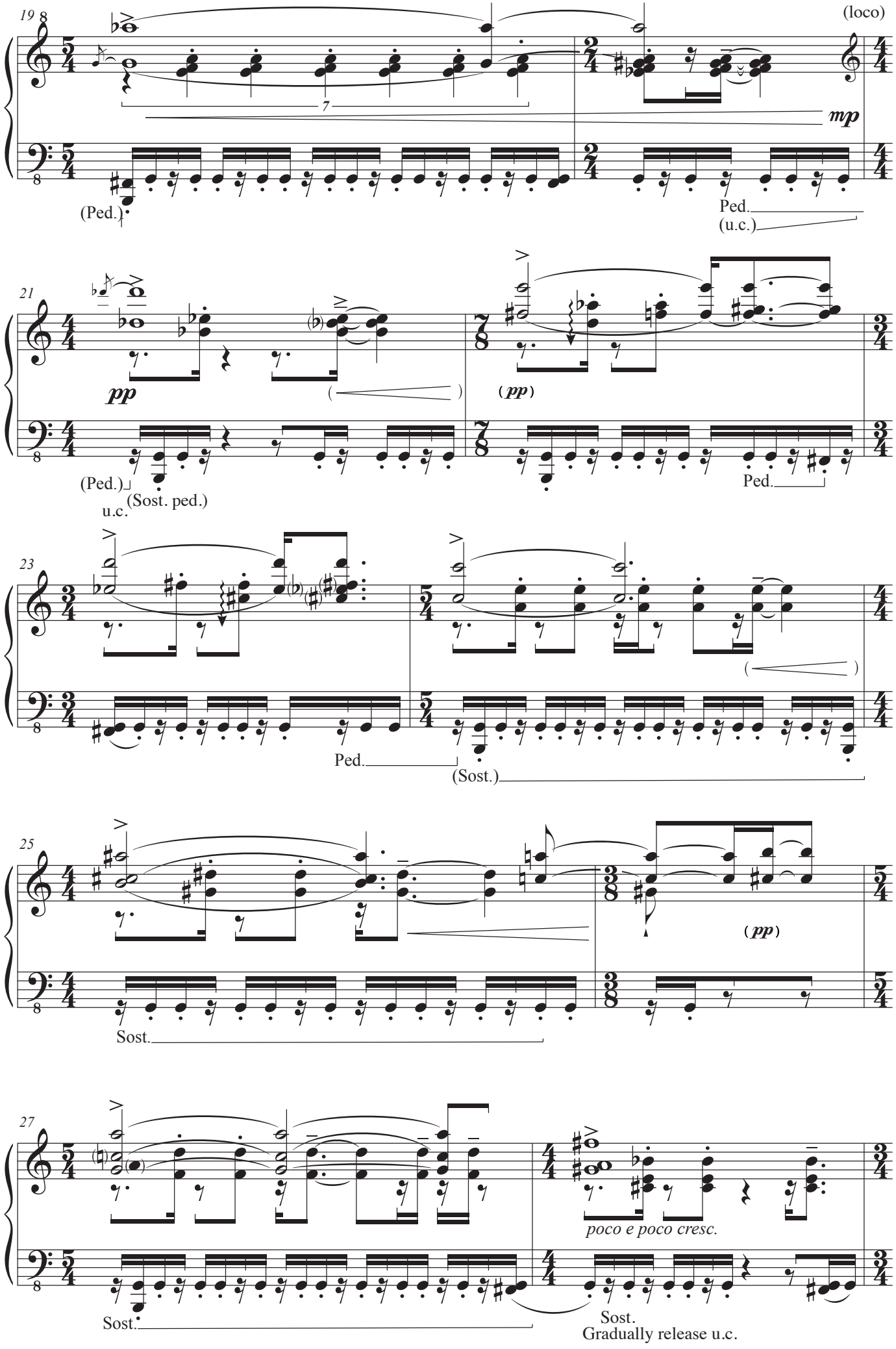
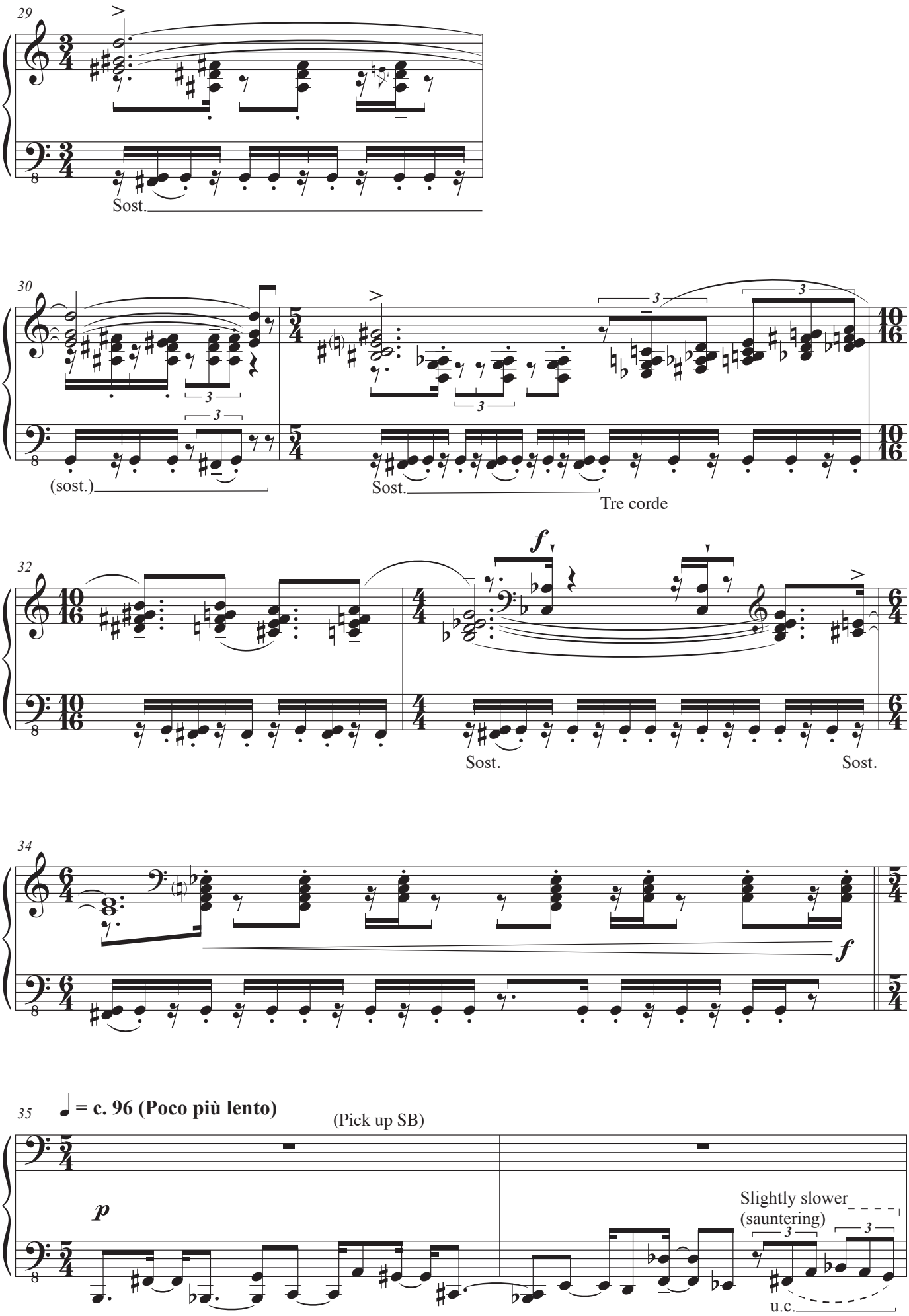
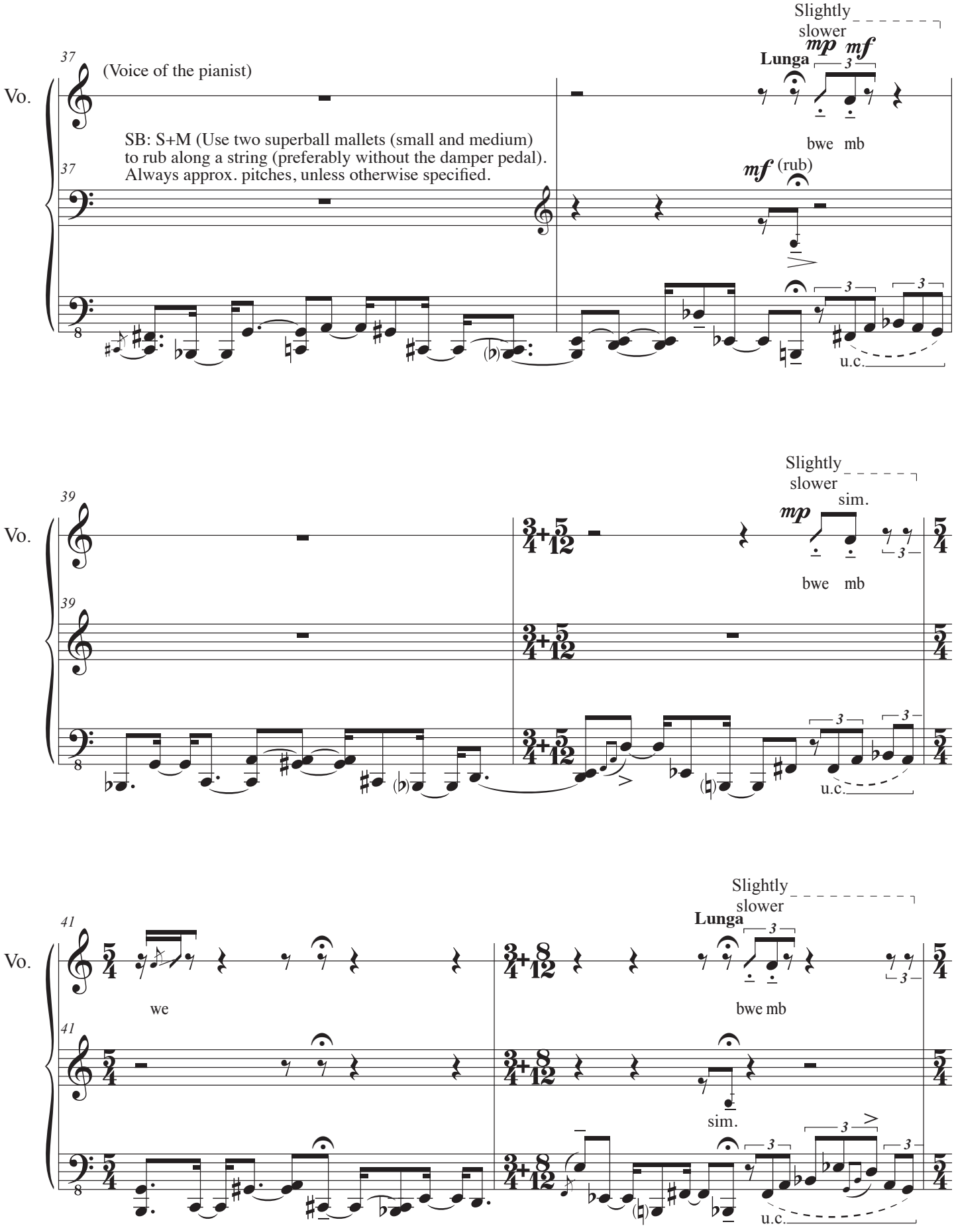
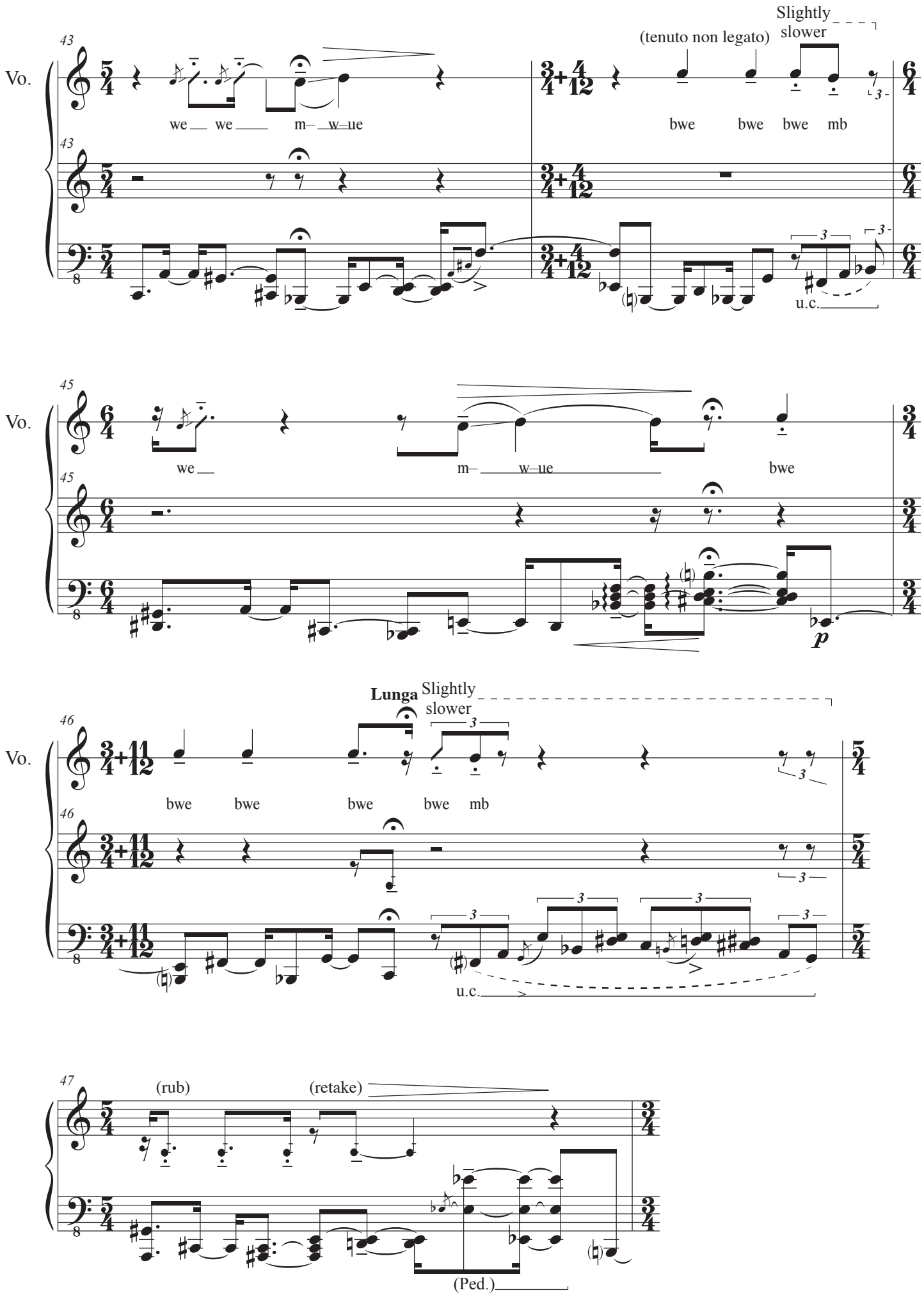
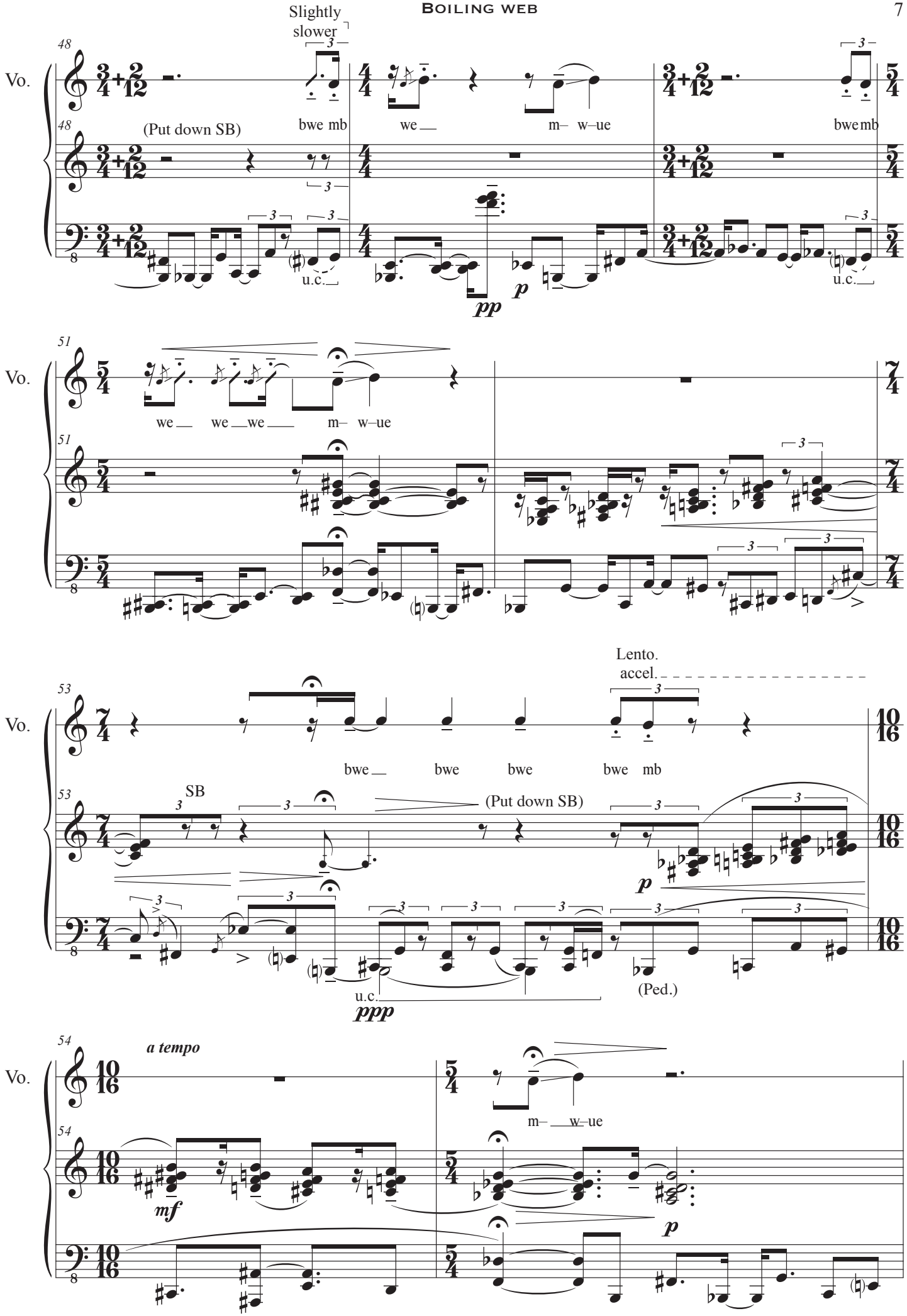

9
7
mp
(Ped.)
Ped.
(u.c.)
11
(loco)
pp
(pp)
(Ped.)
(Sost. ped.)
u.c.
Ped.
(8va)
13
(Ped.)
Ped.
Ped.
15
(Ped.)
Ped.
Ped.
17
(Ped.)
Ped.
Ped.

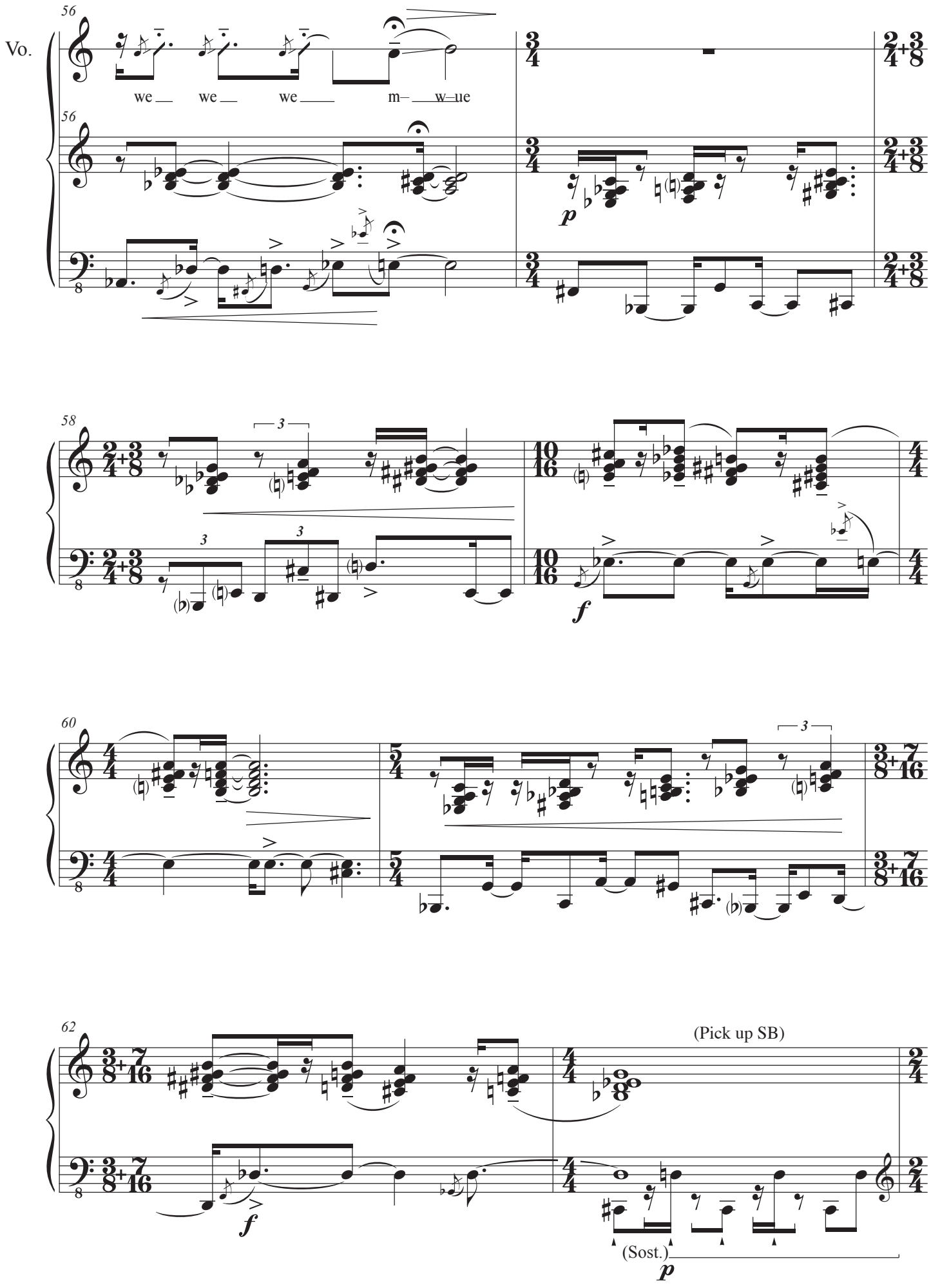

19
(loco)
mp
(Ped.)
Ped.
(u.c.)
21
pp
(pp)
(Ped.)
(Sost. ped.)
u.c.
Ped.
23
Ped.
(Sost.)
25
(pp)
Sost.
27
poco e poco cresc.
Sost.
Sost.
Gradually release u.c.

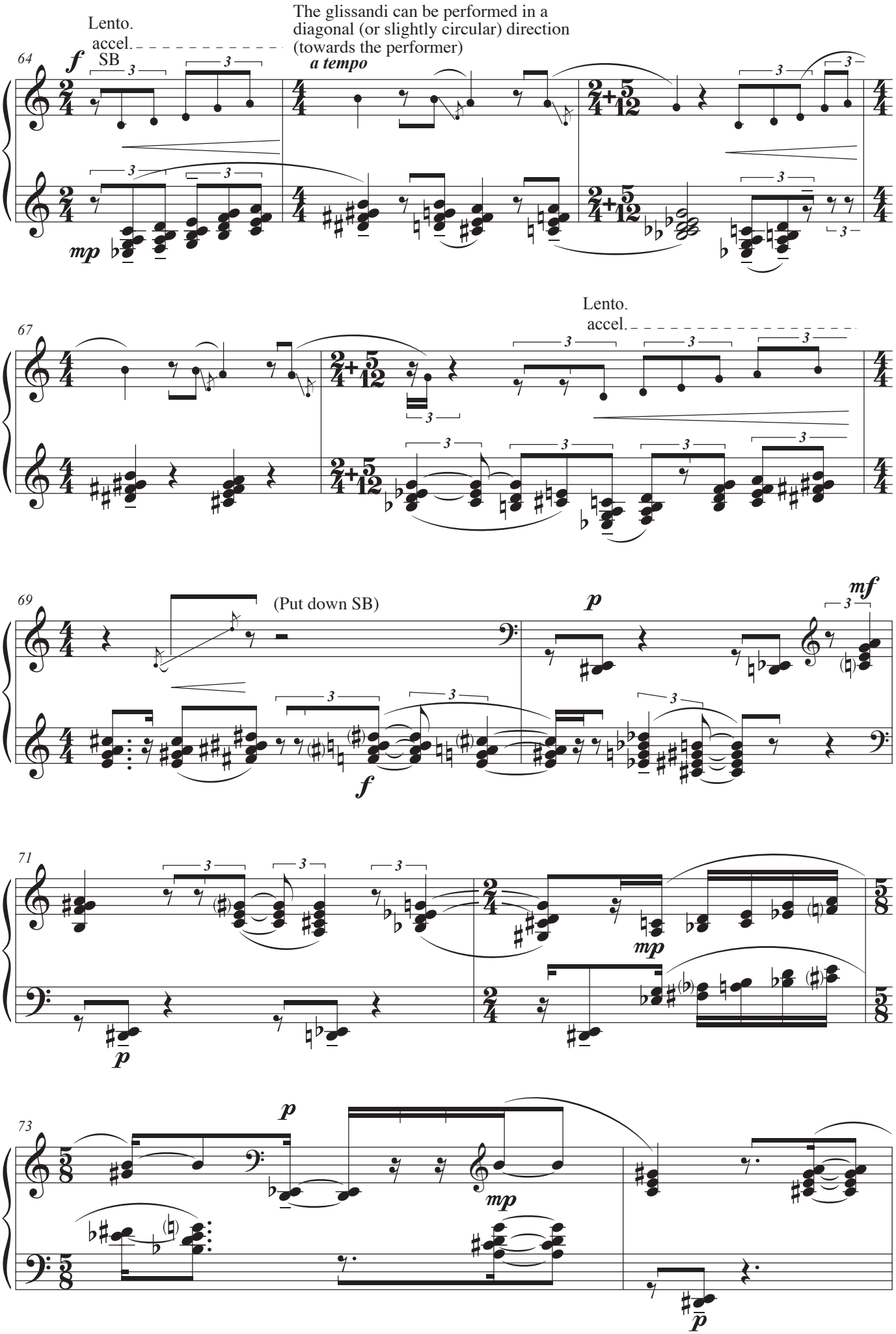

29
Sost.
30
(sost.)
Sost.
Tre corde
32
Sost.
Sost.
34
35
♩ = c. 96 (Poco più lento)
(Pick up SB)
p
Slightly slower
(sauntering)
u.c.

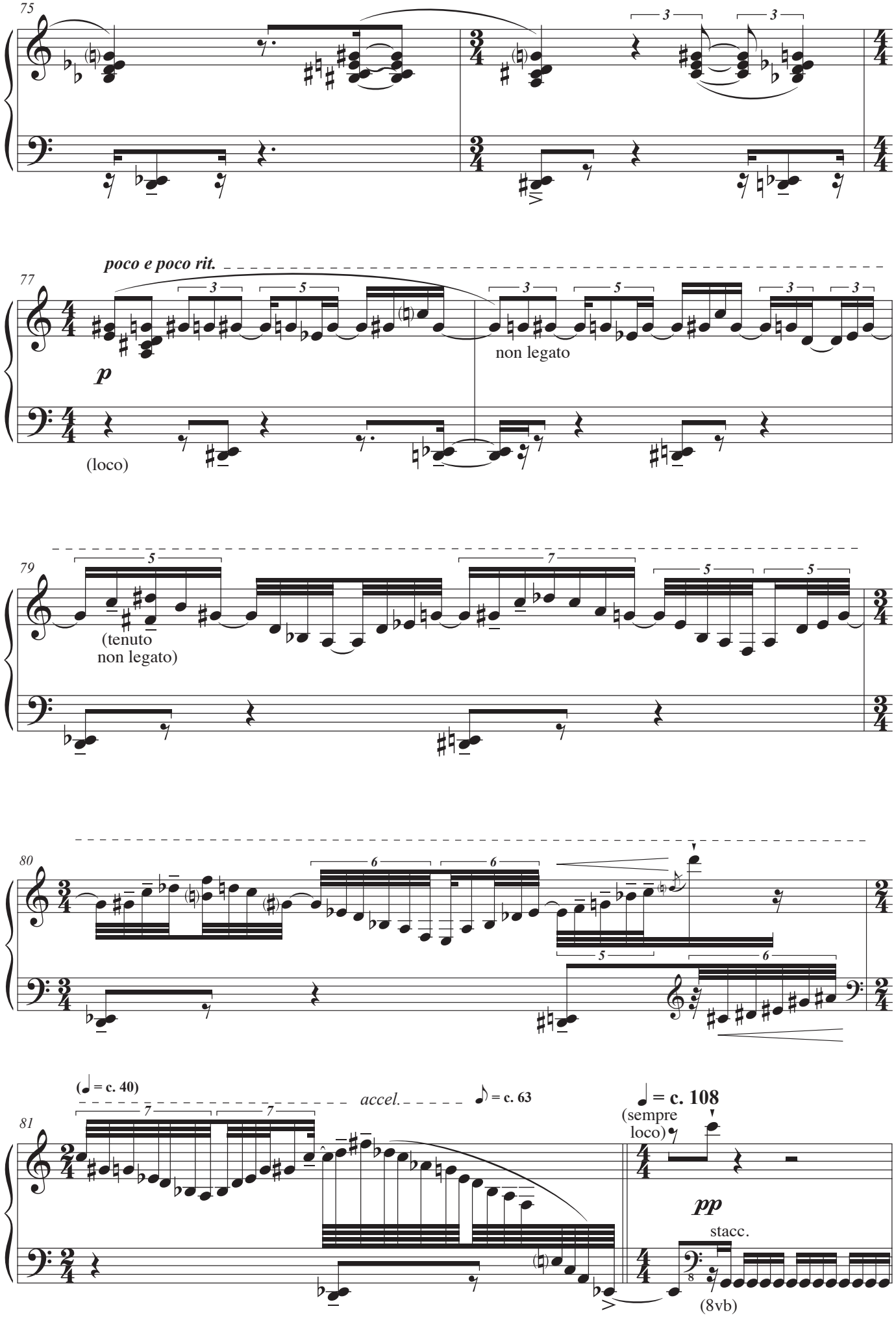

37
Vo.
(Voice of the pianist)
SB: S+M (Use two superball mallets (small and medium)
to rub along a string (preferably without the damper pedal).
Always approx. pitches, unless otherwise specified.
Slightly
slower
mp mf
Lunga
bwe mb
mf (rub)
u.c.
39
sim.
41
we
bwe mb

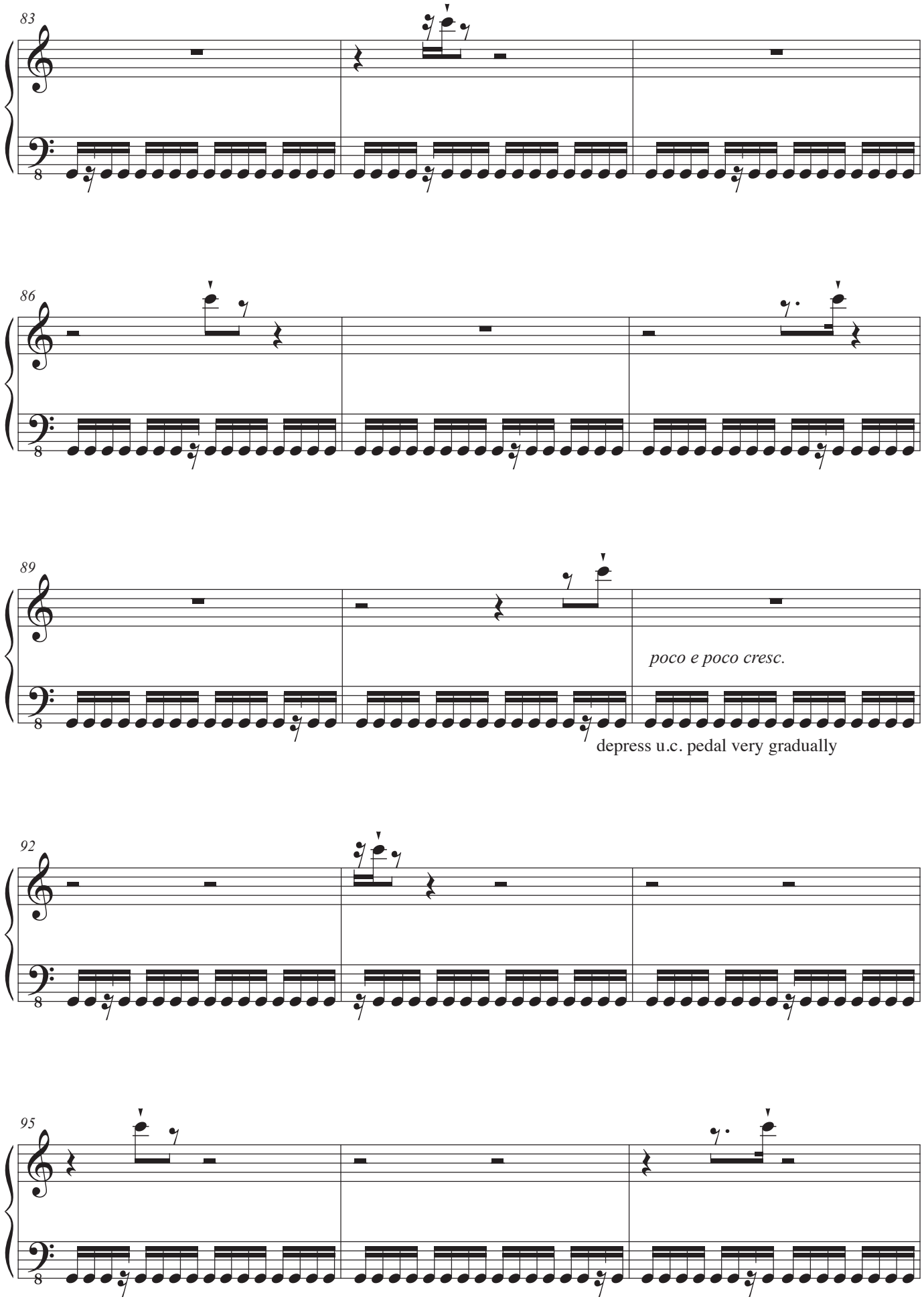

43
Vo.
we we m– w–ue
(tenuto non legato)
Slightly slower
bwe bwe bwe mb
u.c.
45
we
m– w–ue
bwe
p
46
Lunga
Slightly slower
bwe bwe bwe bwe mb
u.c.
47
(rub)
(retake)
(Ped.)


Slightly slower
48
Vo.
(Put down SB)
bwe mb
we
m– w–ue
bwe mb
u.c.
pp
p
51
we we we
m– w–ue
53
Lento.
accel.
bwe bwe bwe bwe mb
SB
(Put down SB)
(Ped.)
ppp
54
a tempo
mf
m– w–ue


56
Vo.
we we we m– w–ue
56
p
58
3
3
3
f
60
3
62
f
(Pick up SB)
(Sost.)
p


Lento.
accel.
The glissandi can be performed in a diagonal (or slightly circular) direction (towards the performer)
64
f
SB
a tempo
mp
67
Lento.
accel.
69
(Put down SB)
p
mf
f
71
mp
p
73
p
mp
p


75
77
poco e poco rit.
p
non legato
(loco)
79
(tenuto
non legato)
80
81
(♩ = c. 40)
accel.
♪ = c. 63
♩ = c. 108
(sempre
loco)
pp
stacc.
(8vb)


83
86
89
poco e poco cresc.
depress u.c. pedal very gradually
92
95

98

(Pick up SB)

u.c.

101

Gradually dampen strings also with r.h. Release!

SB (rub)

Ped.

(loco)

Sost.

104

Vo.

m-we- mb

(rub)

In front of the hammers, press one SB gradually more onto the D string in order to get it buzzing, and to bend the pitch.

(sost.)

(Ped.)

Ped.

106

(Put down SB)

secco

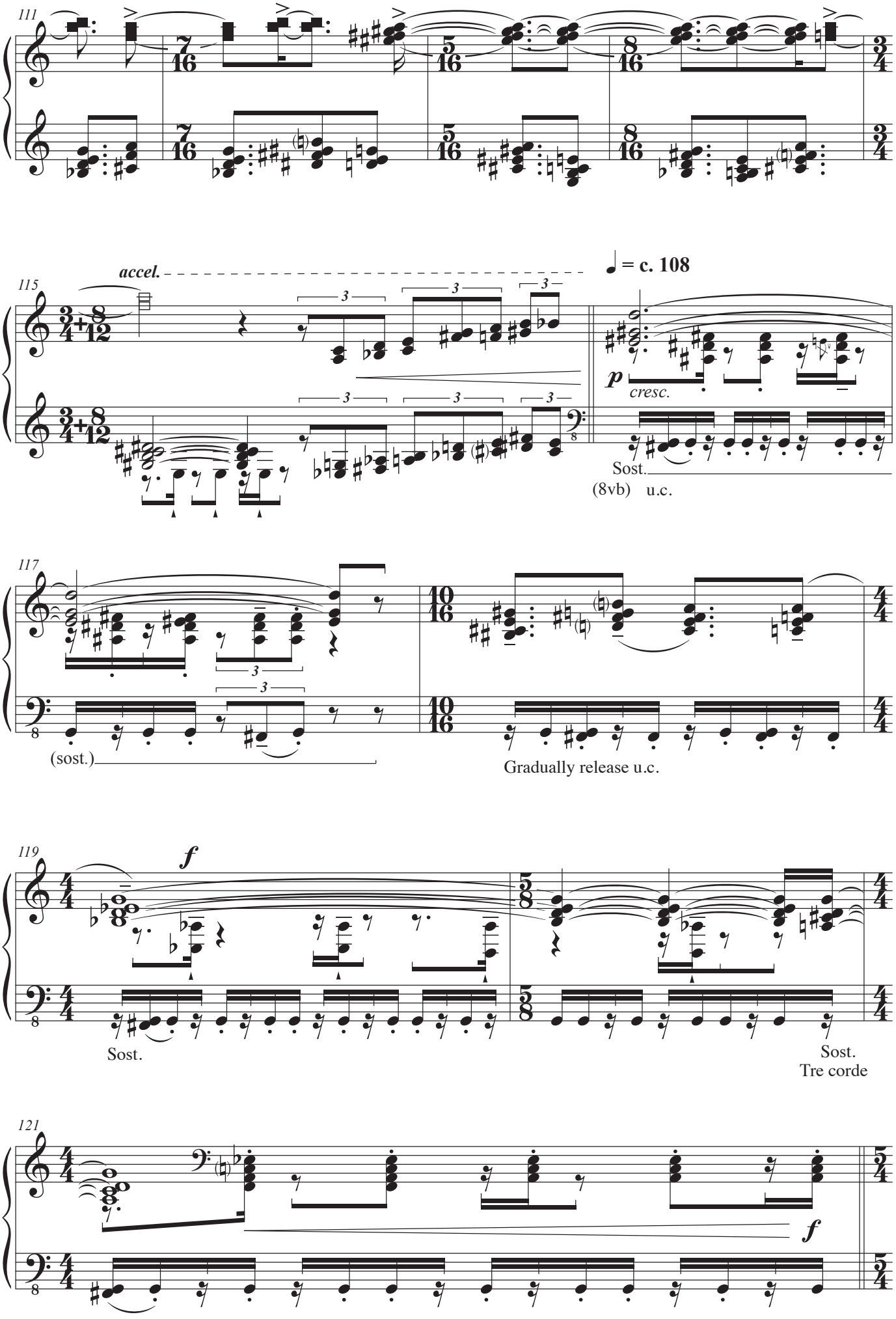
Ped.

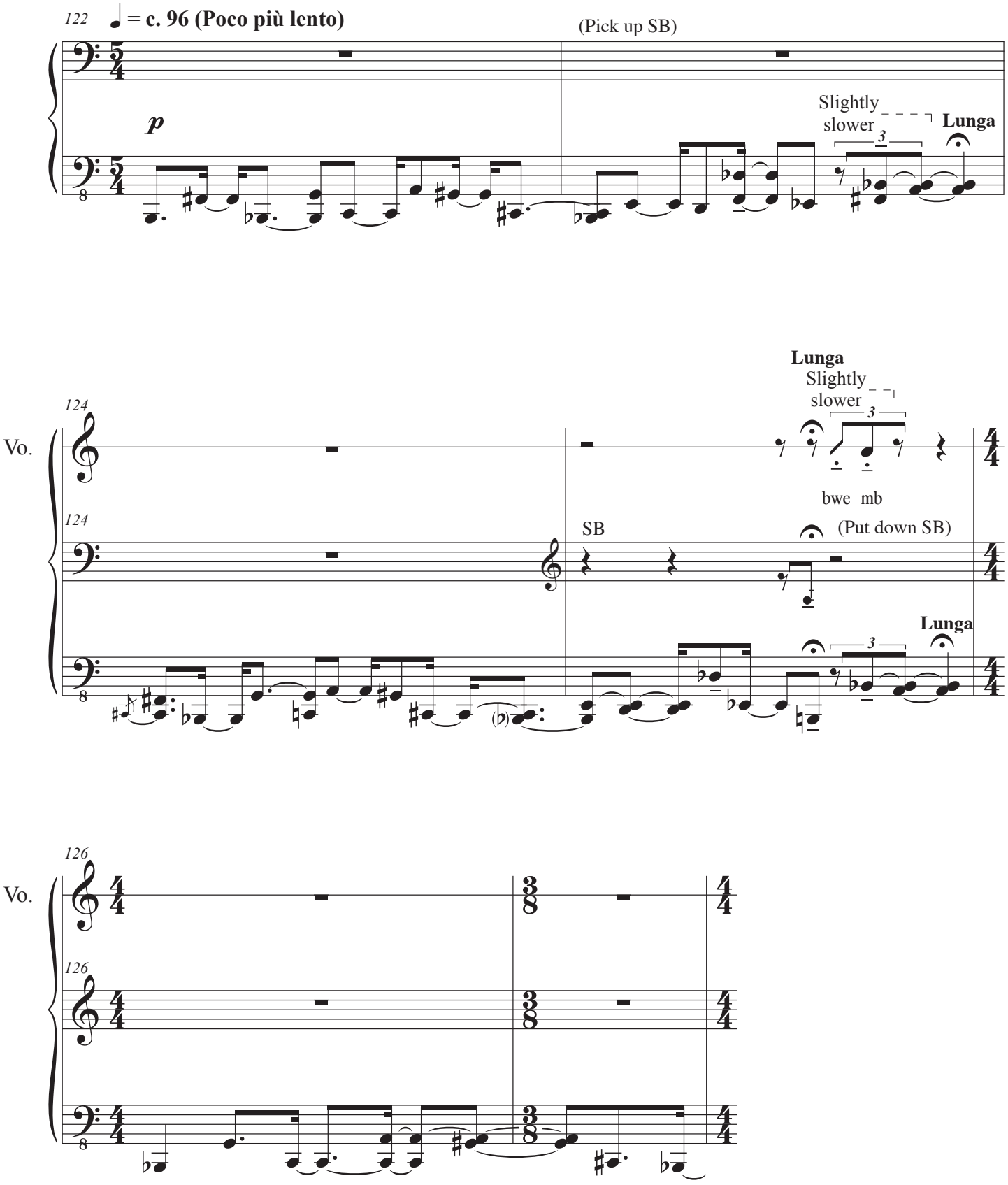
Sost.

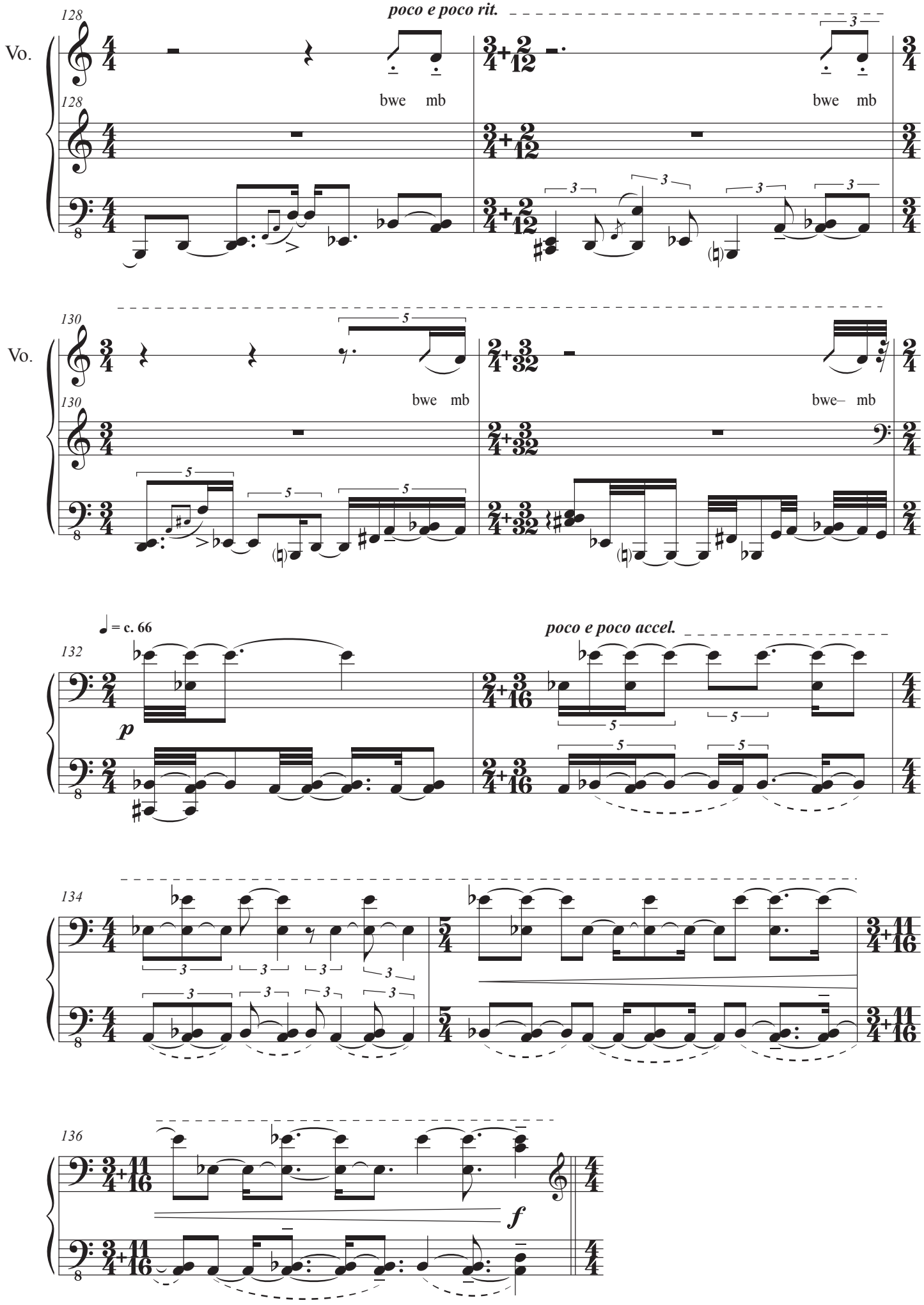
108

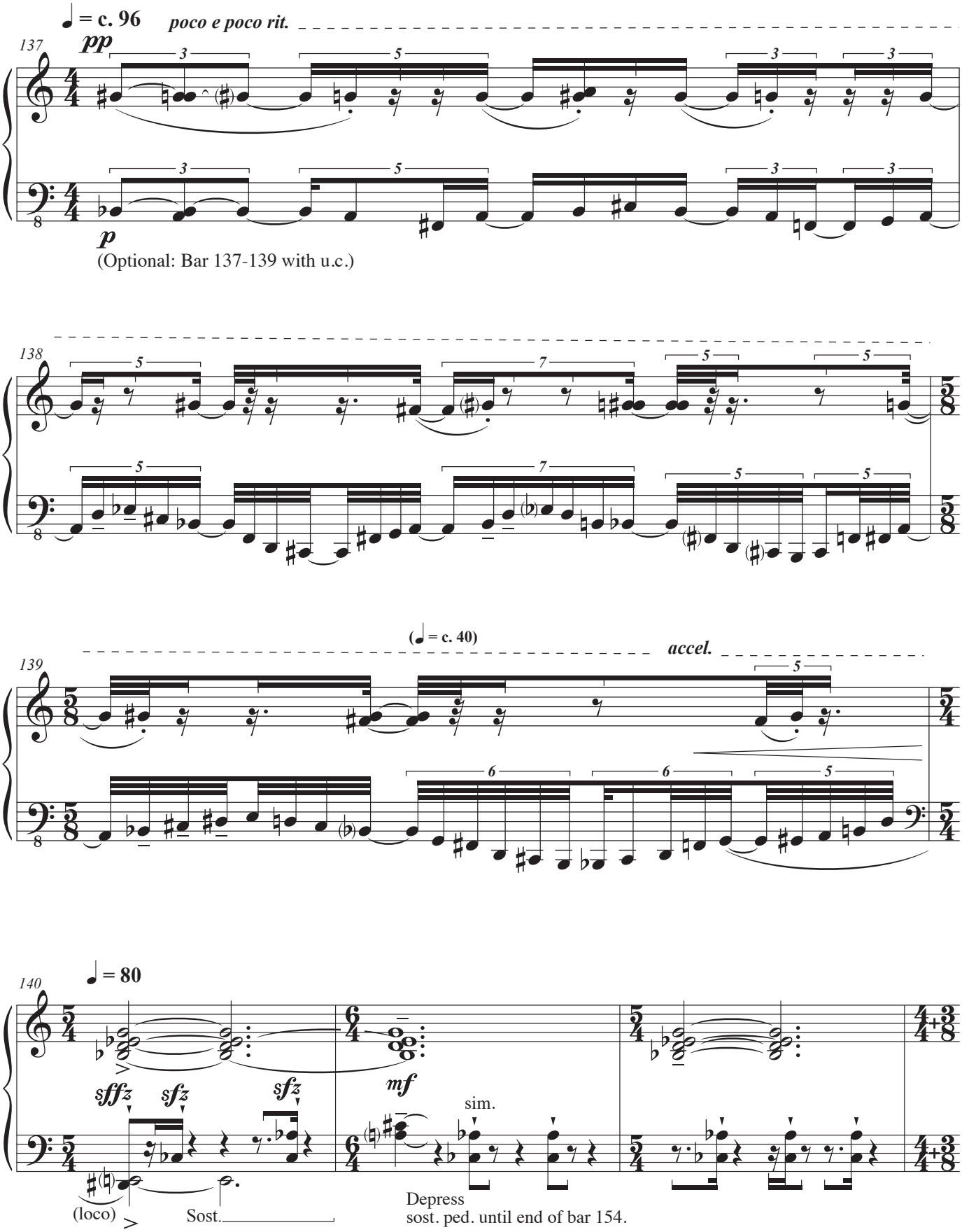
= c. 96

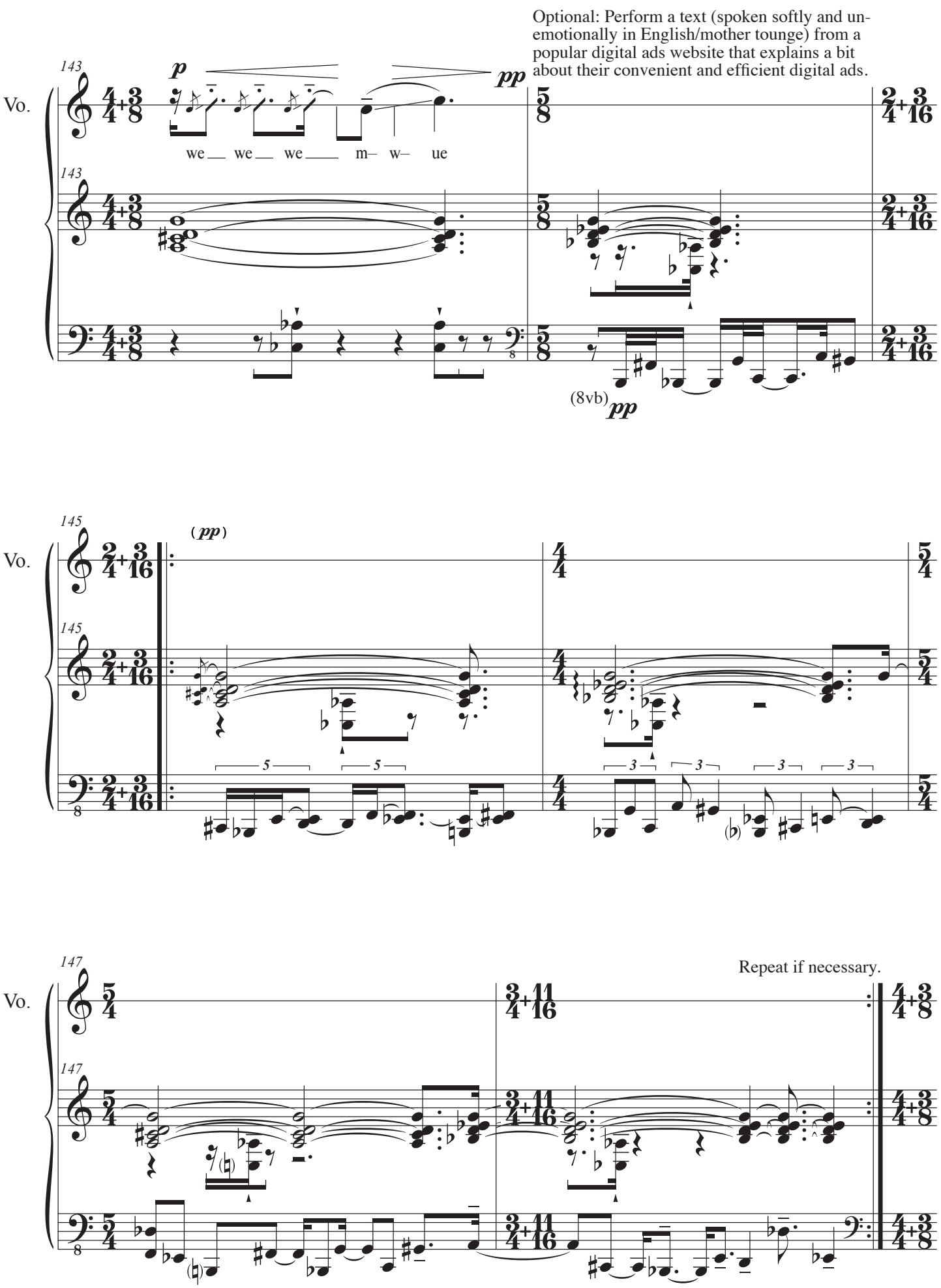
(sost.)

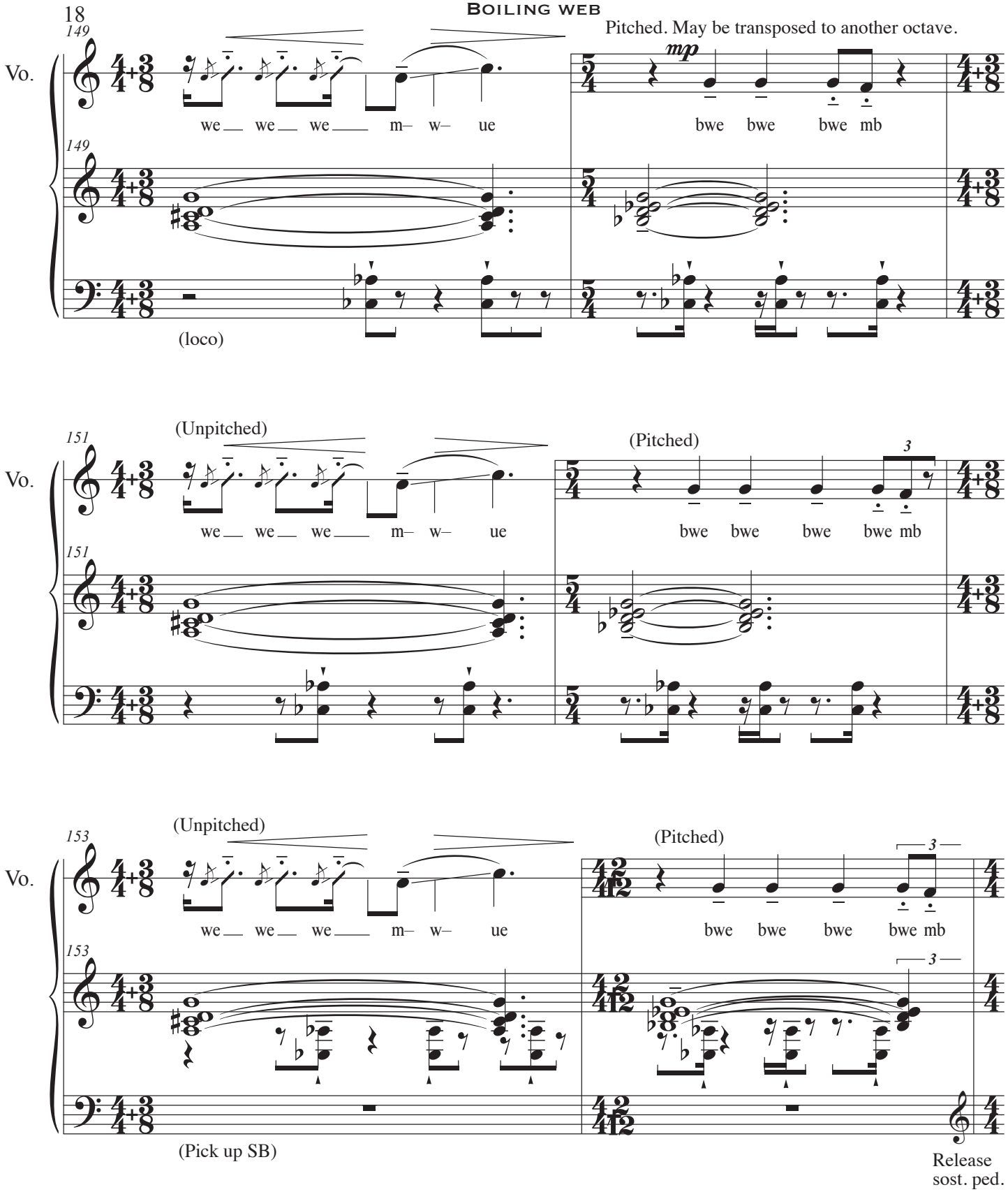

111
115
accel.
♩ = c. 108
p
cresc.
Sost.
(8vb) u.c.
117
(sost.)
Gradually release u.c.
119
f
Sost.
Sost.
Tre corde
121
f

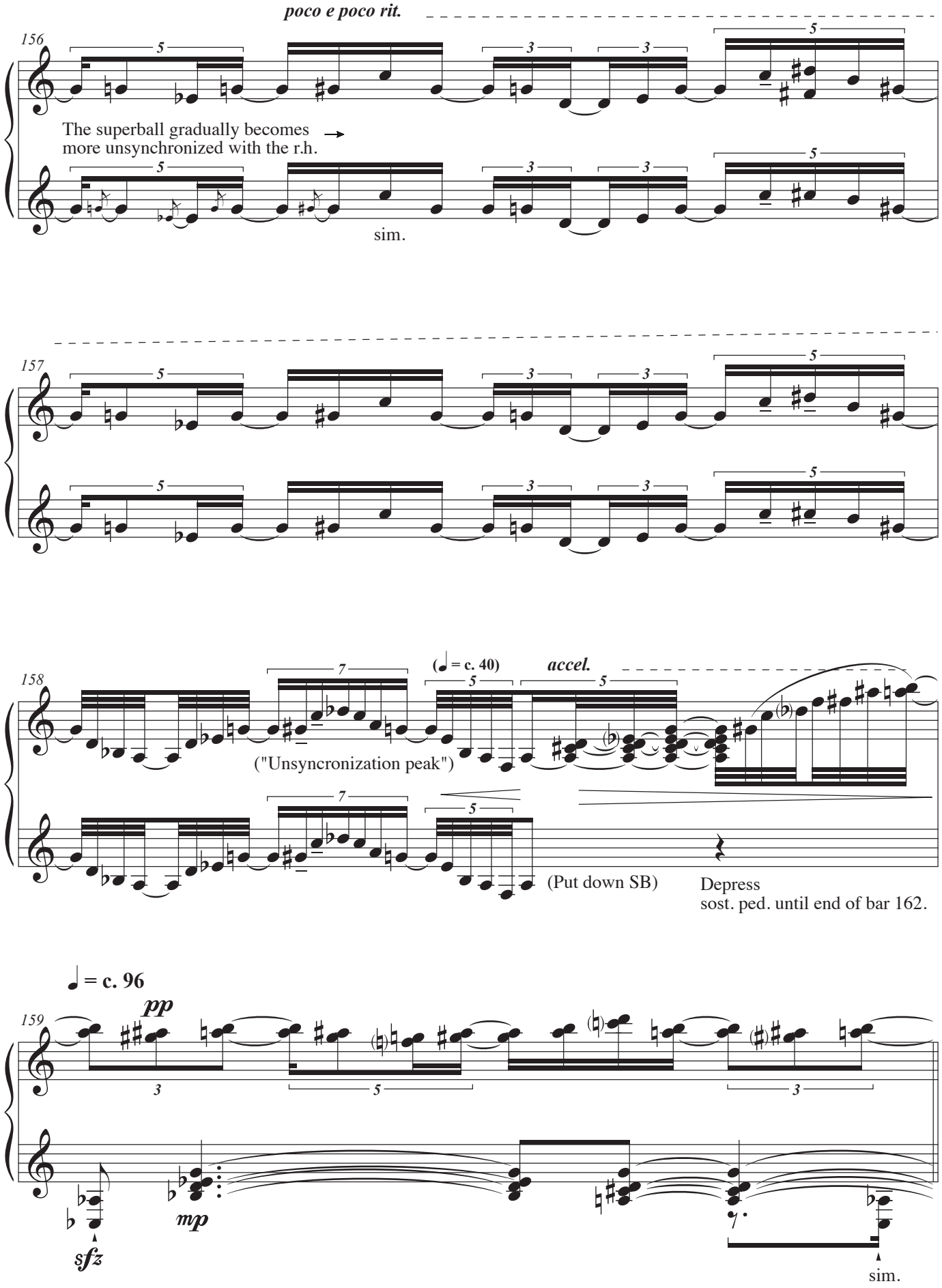

122
♩ = c. 96 (Poco più lento)
(Pick up SB)
p
Slightly
slower
3
Lunga
Vo.
124
Lunga
Slightly
slower
3
bwe mb
SB
(Put down SB)
Lunga
126

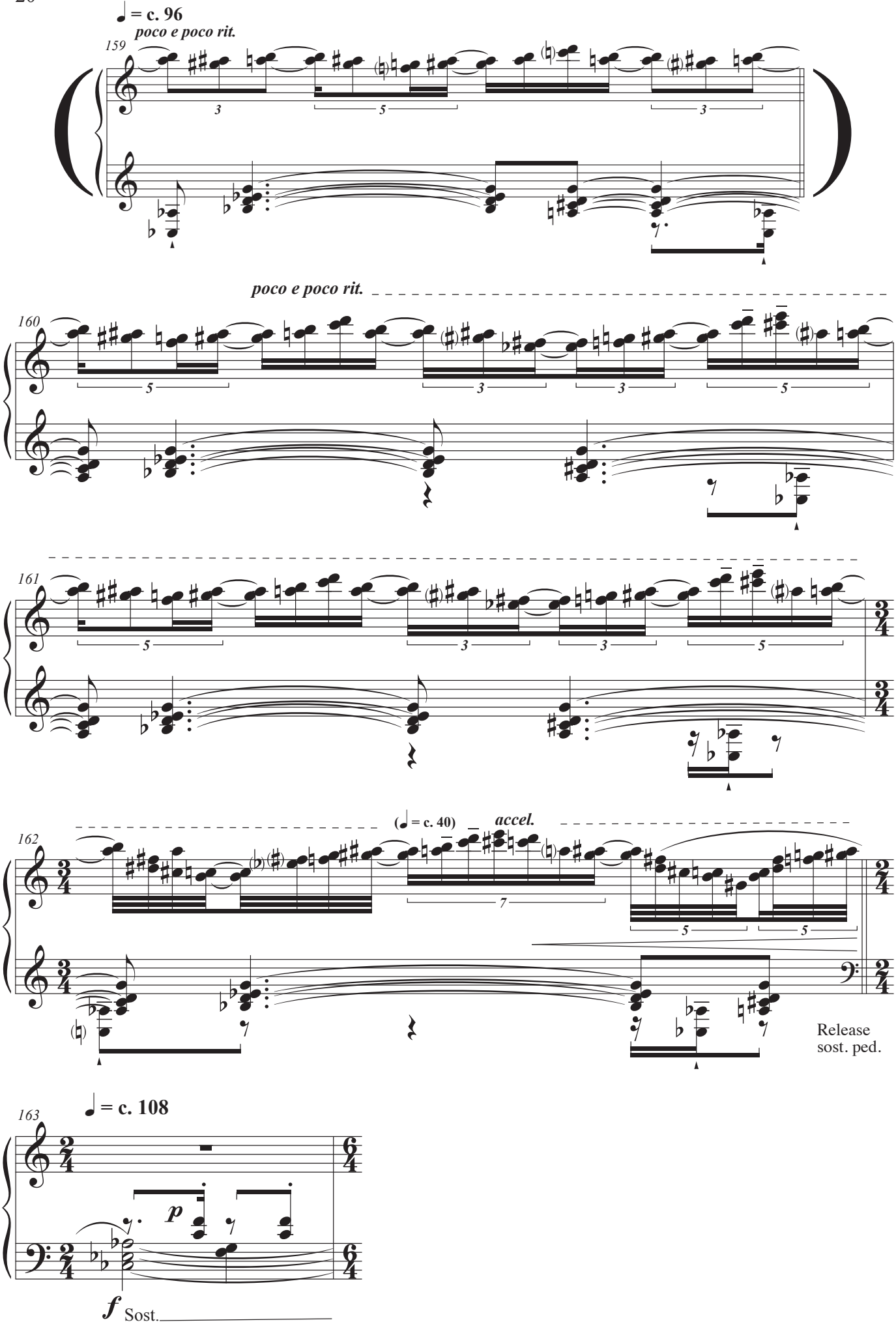

poco e poco rit.
Vo.
bwe mb
bwe mb
Vo.
bwe mb
bwe– mb
♩ = c. 66
poco e poco accel.
p
f

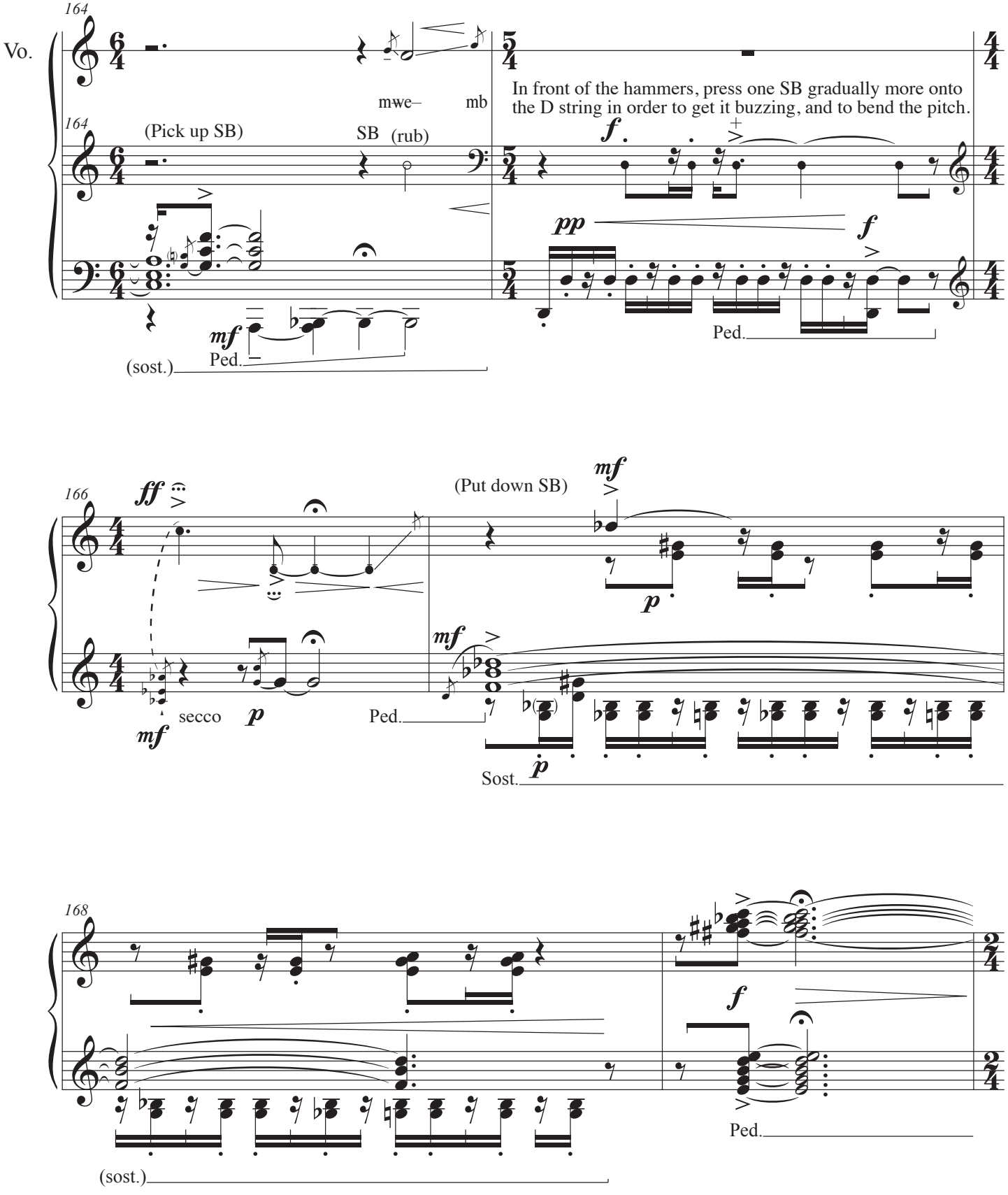

♩ = c. 96
poco e poco rit.
137
pp
p
(Optional: Bar 137-139 with u.c.)
138
(♩ = c. 40)
accel.
139
♩ = 80
140
sfffz
sfz
sfz
mf
sim.
(loco)
Sost.
Depress
sost. ped. until end of bar 154.

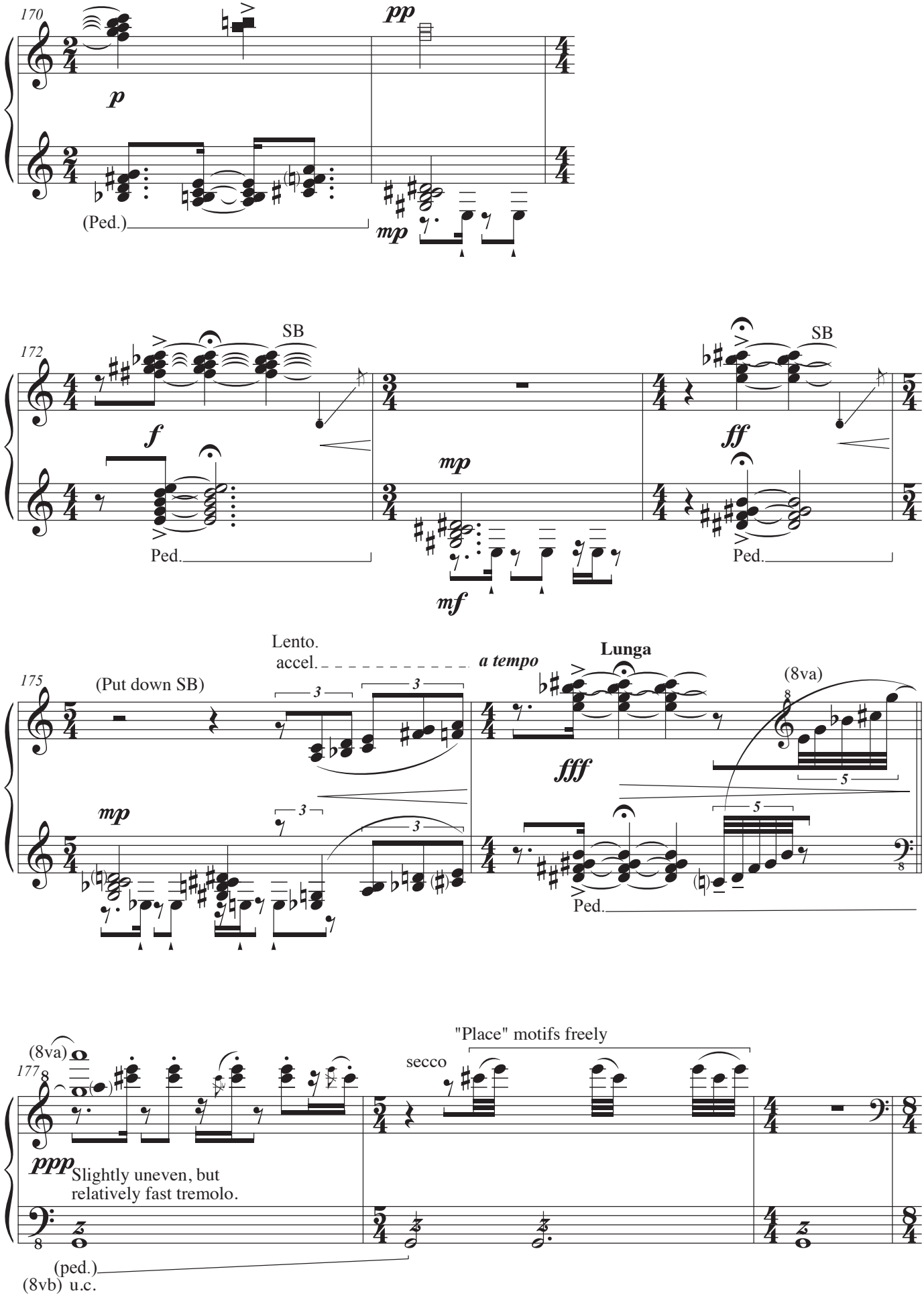

Optional: Perform a text (spoken softly and unemotionally in English/mother tounge) from a popular digital ads website that explains a bit about their convenient and efficient digital ads.
143
Vo.
p
pp
we we we m– w– ue
(8vb)
pp
145
(pp)
147
Repeat if necessary.

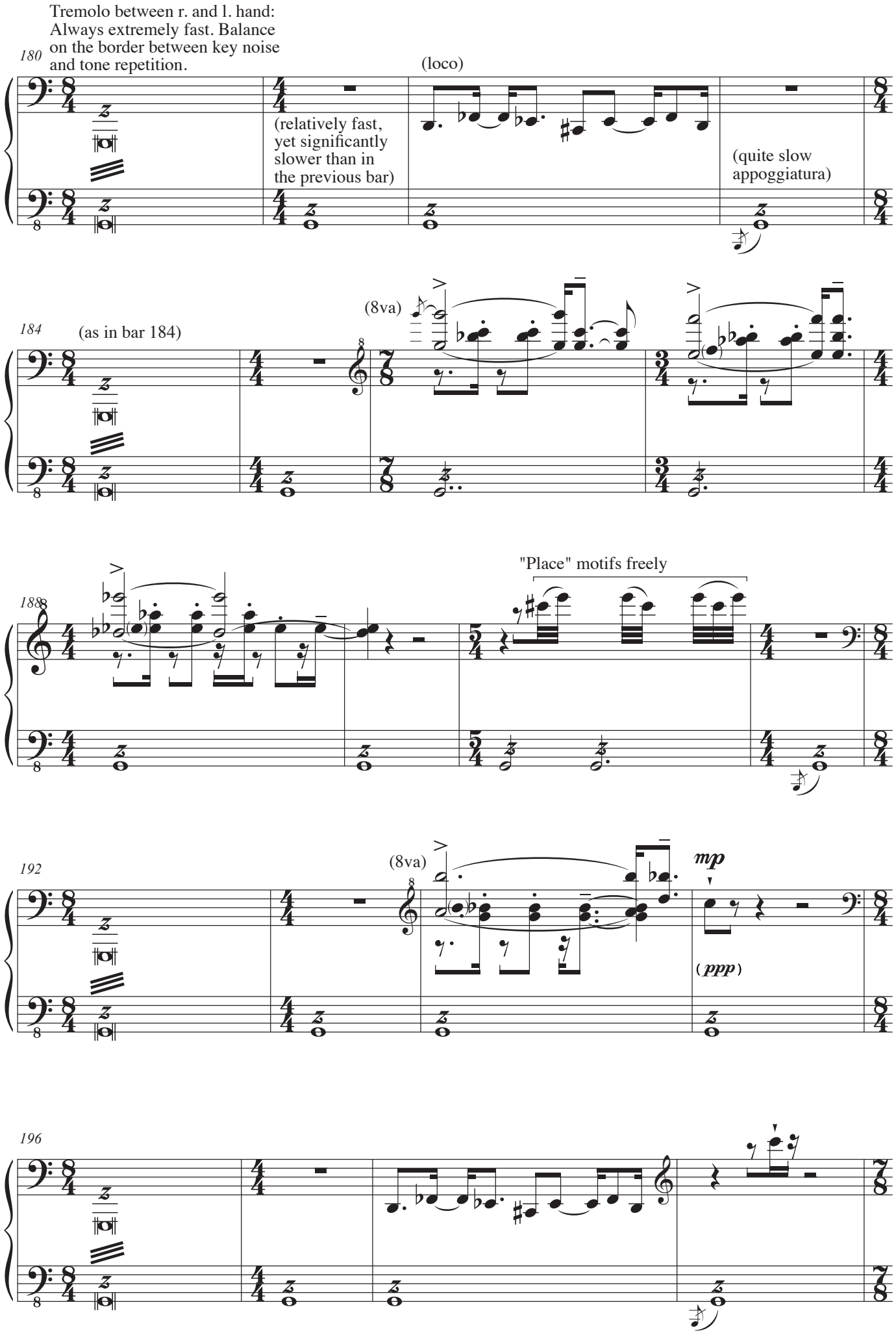

Pitched. May be transposed to another octave.
149
Vo.
mp
we we we m– w– ue
bwe bwe bwe mb
(loco)
151
(Unpitched)
(Pitched)
we we we m– w– ue
bwe bwe bwe bwe mb
153
(Unpitched)
(Pitched)
we we we m– w– ue
bwe bwe bwe bwe mb
(Pick up SB)
Release
sost. ped.
155
pp
SB
f

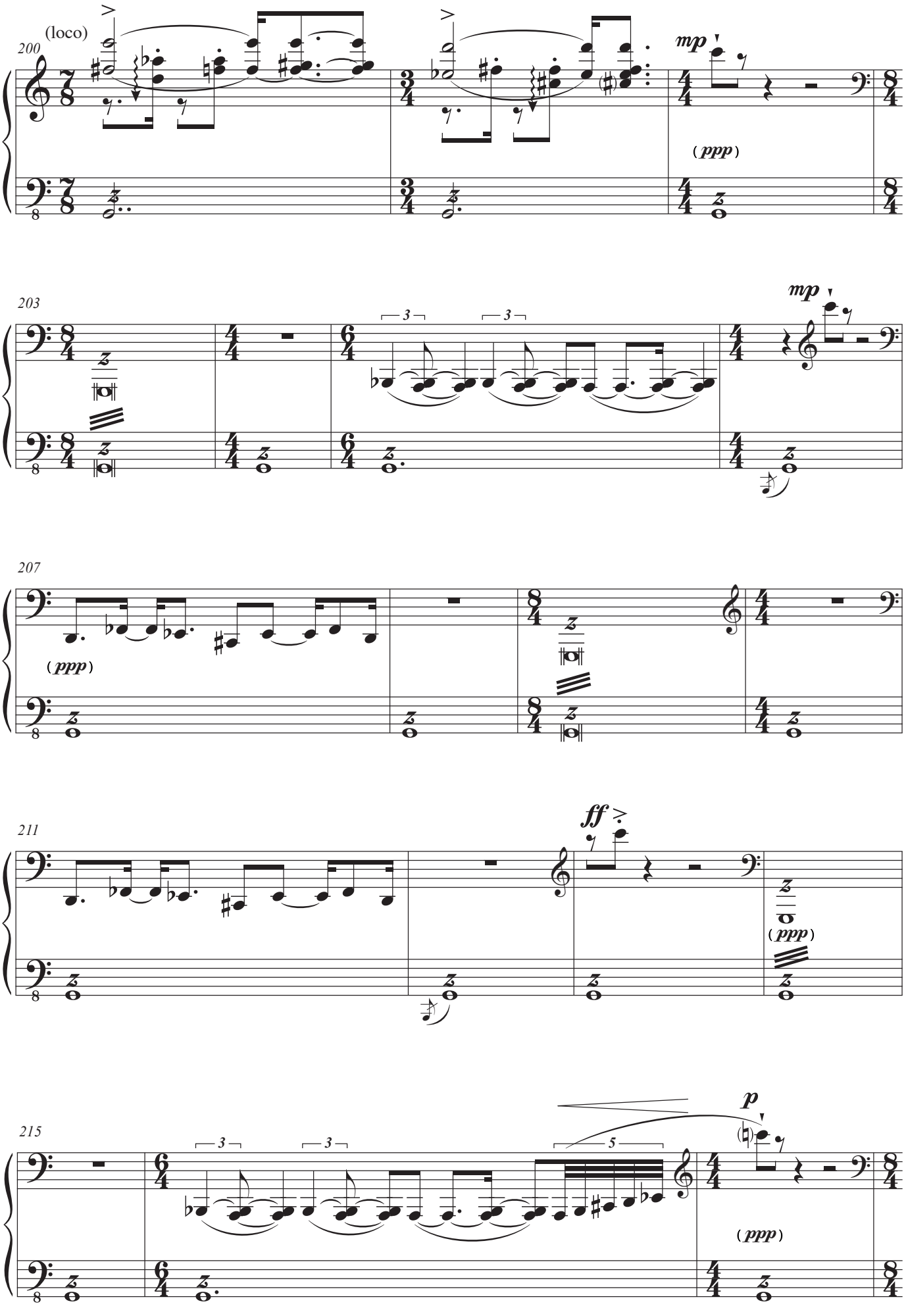

poco e poco rit.
156
The superball gradually becomes more unsynchronized with the r.h.
sim.
157
158
(♩ = c. 40)
accel.
("Unsyncronization peak")
(Put down SB)
Depress
sost. ped. until end of bar 162.
♩ = c. 96
159
pp
mp
sfz
sim.

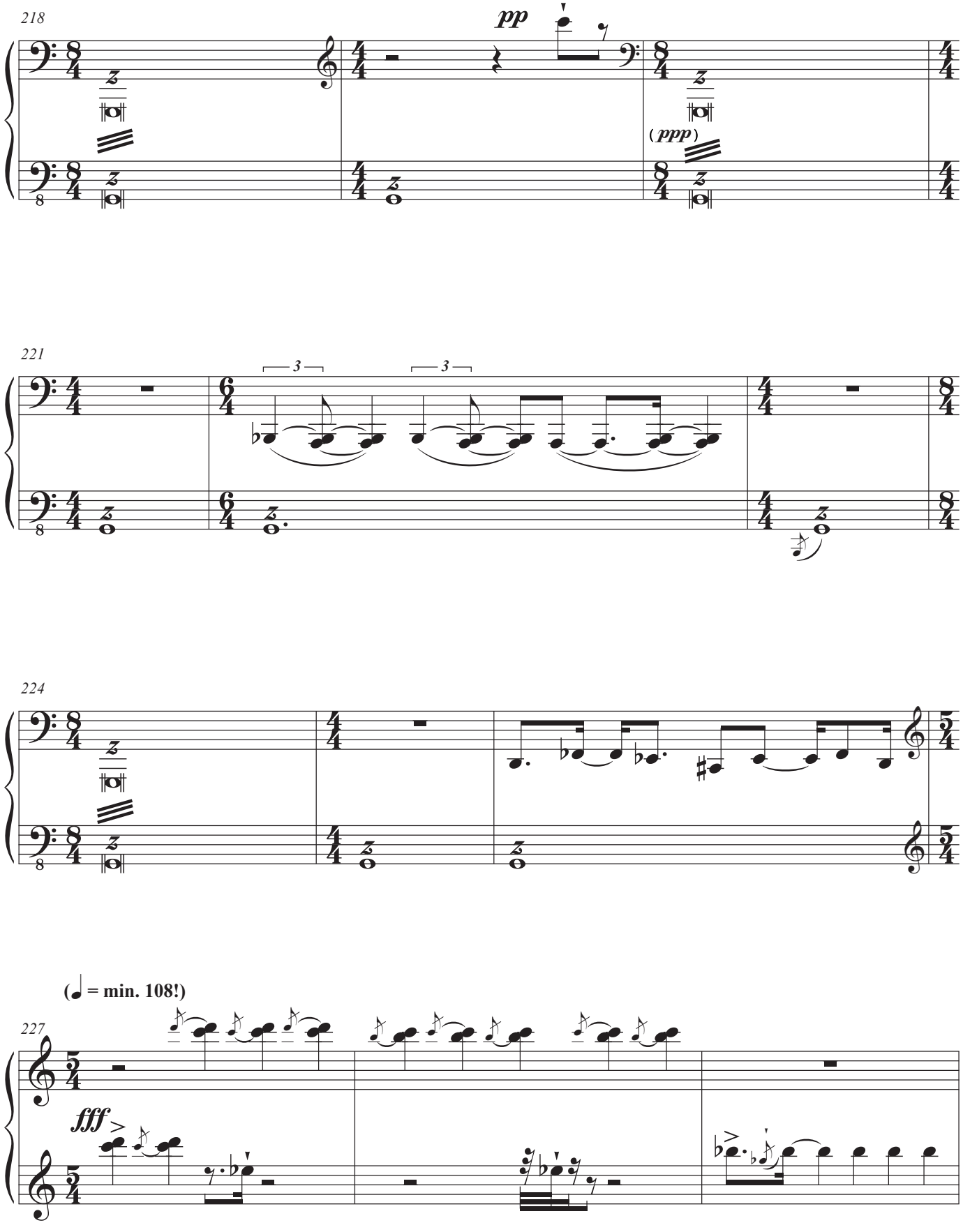

♩ = c. 96
poco e poco rit.
159
poco e poco rit.
160
161
(♩ = c. 40)
accel.
162
Release
sost. ped.
♩ = c. 108
163
p
f Sost.

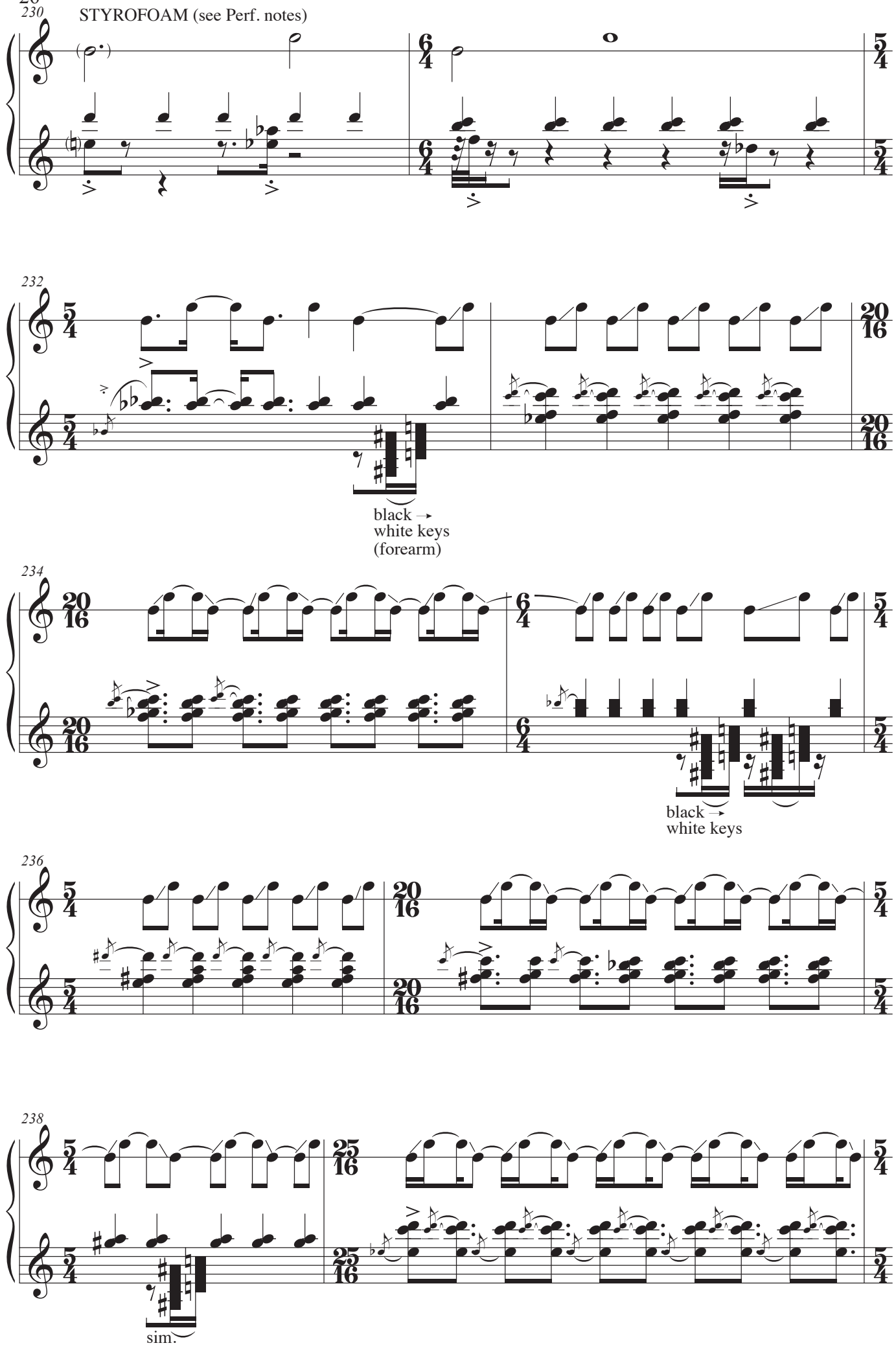

Vo.
164
mwe– mb
In front of the hammers, press one SB gradually more onto the D string in order to get it buzzing, and to bend the pitch.
(Pick up SB)
SB (rub)
mf
(sost.)
Ped.
pp
f
Ped.
166
ff
(Put down SB)
mf
p
mf
secco
p
Ped.
mf
p
Sost.
168
f
Ped.
(sost.)

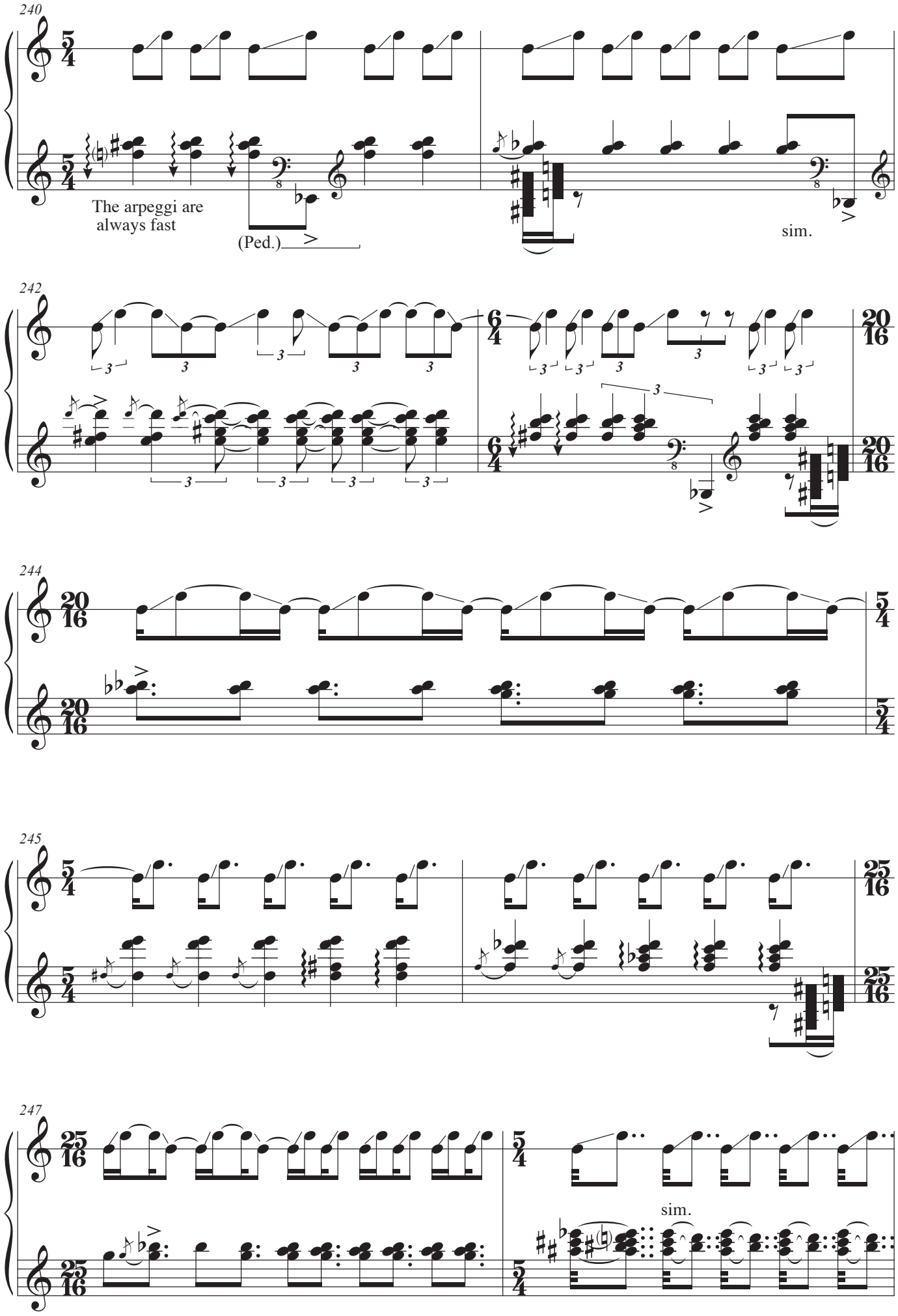

170
pp
p
(Ped.)
mp
172
SB
f
mp
mf
SB
ff
Ped.
Ped.
175
(Put down SB)
Lento.
accel.
a tempo
Lunga
(8va)
fff
mp
Ped.
177
(8va)
"Place" motifs freely
secco
ppp
Slightly uneven, but
relatively fast tremolo.
(ped.)
(8vb) u.c.

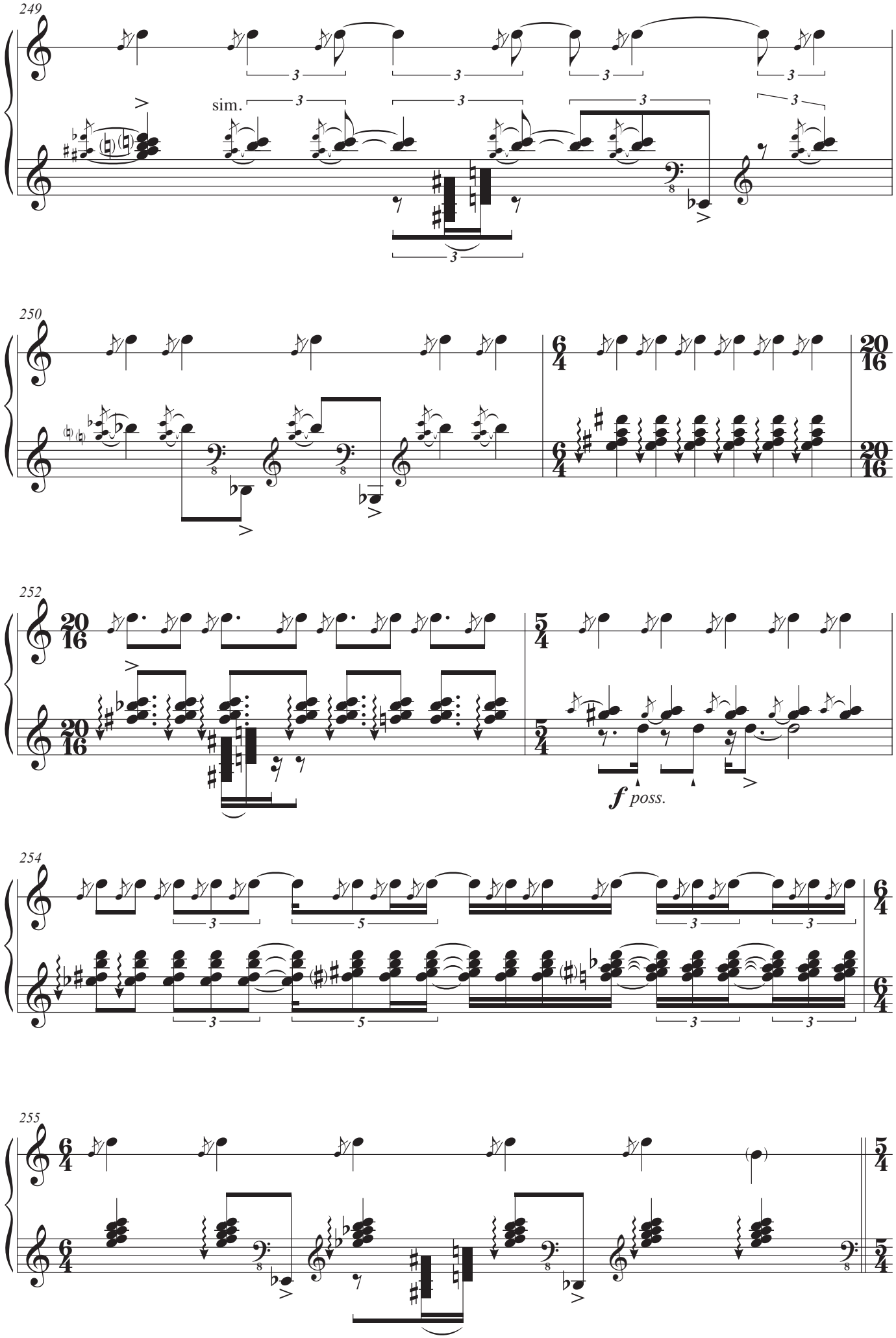

Tremolo between r. and l. hand: Always extremely fast. Balance on the border between key noise and tone repetition.
180
(loco)
(relatively fast, yet significantly slower than in the previous bar)
(quite slow appoggiatura)
184
(as in bar 184)
(8va)
"Place" motifs freely
188
192
(8va)
mp
(ppp)
196

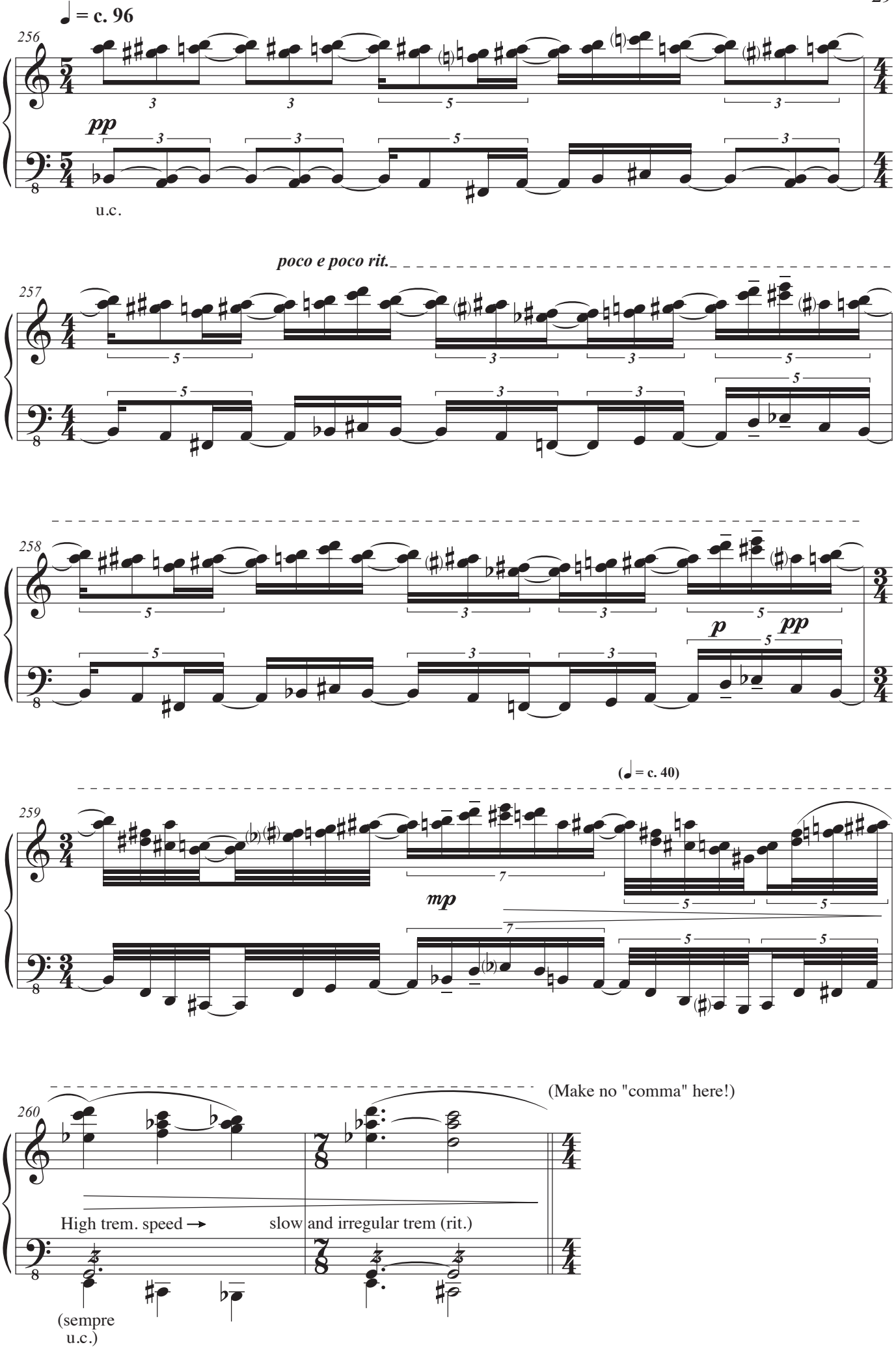

(loco)
200
mp
(ppp)
203
mp
3
3
207
(ppp)
211
ff
(ppp)
215
3
3
5
p
(ppp)

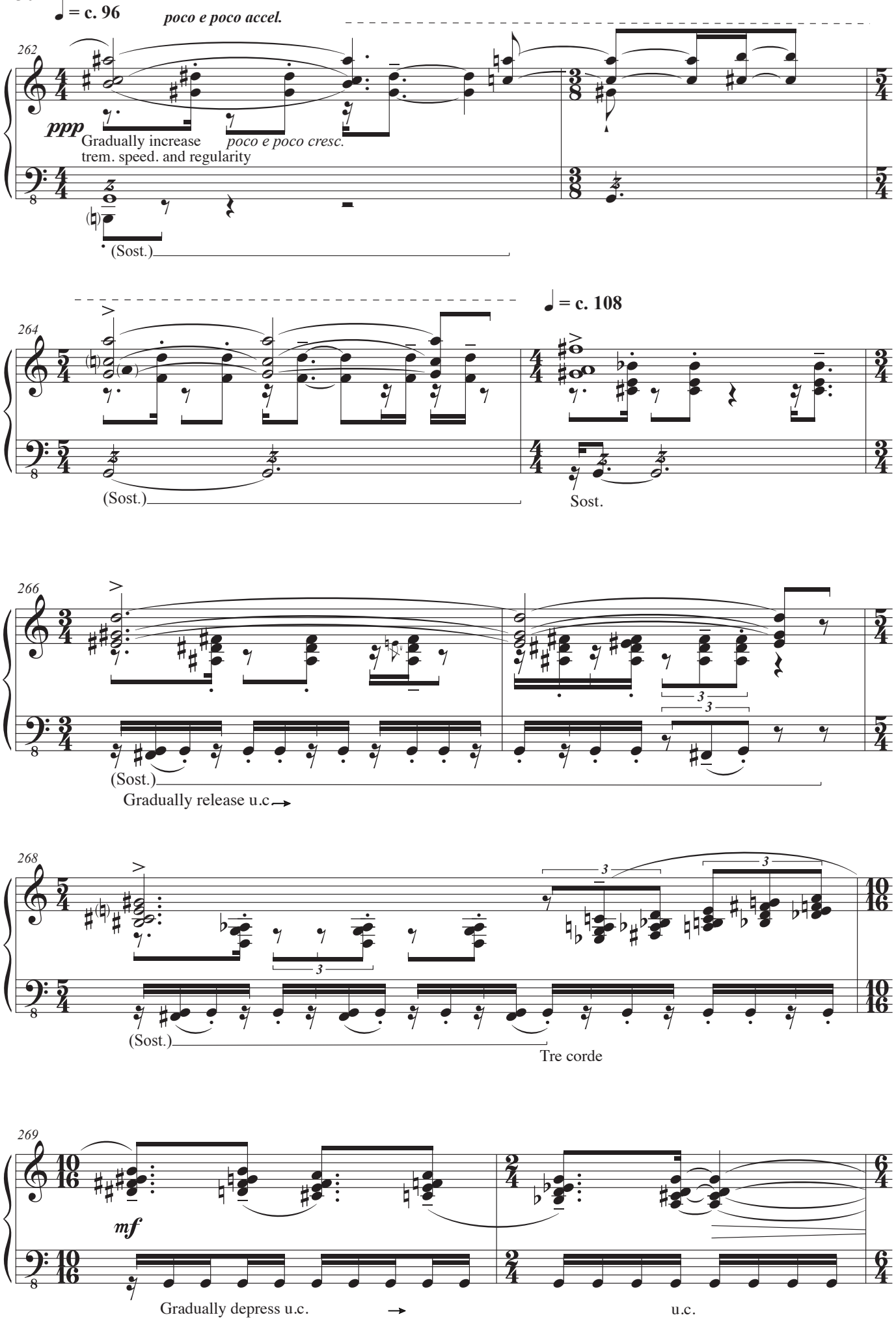

218
pp
(ppp)
221
3
3
224
(♩ = min. 108!)
227
fff
Tre corde

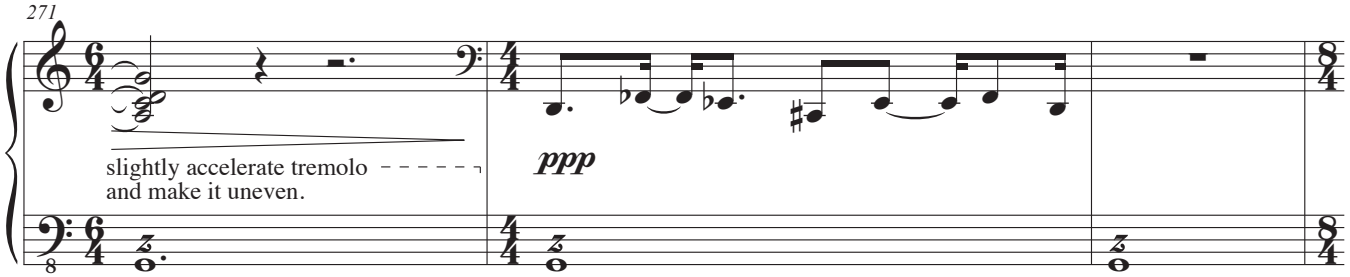

230
STYROFOAM (see Perf. notes)
232
black →
white keys
(forearm)
234
black →
white keys
236
238
sim.

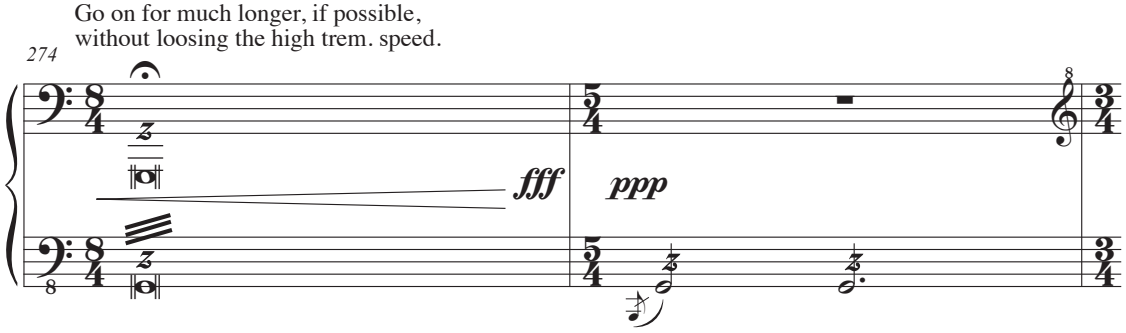

240
The arpeggi are always fast
(Ped.)
sim.
242
244
245
247
sim.

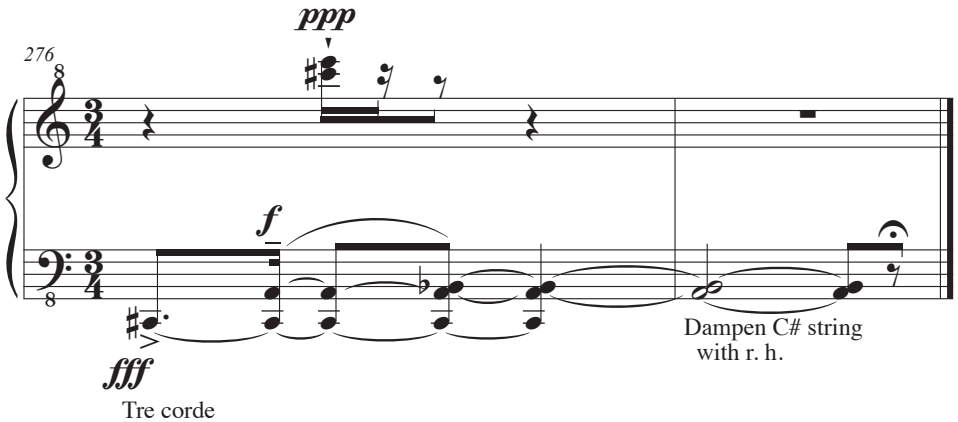

249
sim.
250
252
20/16
5/4
f poss.
254
6/4
255


♩ = c. 96
256
pp
u.c.
poco e poco rit.
257
258
p
pp
(♩ = c. 40)
259
mp
(Make no "comma" here!)
260
High trem. speed →
slow and irregular trem (rit.)
(sempre u.c.)


♩ = c. 96
poco e poco accel.
262
ppp
Gradually increase trem. speed. and regularity
poco e poco cresc.
(Sost.)
264
♩ = c. 108
(Sost.)
Sost.
266
(Sost.)
Gradually release u.c
268
(Sost.)
Tre corde
269
mf
Gradually depress u.c.
u.c.


271
slightly accelerate tremolo
and make it uneven.
ppp


Go on for much longer, if possible,
without loosing the high trem. speed.
274
fff
ppp


ppp
276
f
fff
Tre corde
Dampen C# string
with r. h.