

st184.1.61



sumtone

:

**michael edwards**

for Magda Cordell, if she'll have it

for piano and computer or piano solo



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programme note

*for Magda Cordell, if she'll have it* was created with algorithmic composition software I've been developing since 2000. In particular this piece uses a looping technique designed for processing digital audio but now adapted to looping notated rhythms.

Magda Cordell's *Figure (Woman)* is a hugely energetic painting that manages to create recognisable forms from techniques we usually associate with abstract expressionism, something analogous to the conscious yet non-reactionary use of tonal (even jazz-like) structures in the cascade of notes that pour forth in my piece.



## performance requirements

essential equipment for performances with computer:

Microphones for the piano connected to the sound card either directly or via a mixing desk. An extra microphone placed over the keyboard should also be available. If a mixing desk is used all microphone signals should be mixed at the desk into one (aux) send to the computer.

Sound system: 8 loudspeakers are preferred (the computer should send 8 balanced line out signals, one for each loudspeaker). They are to be placed around the audience as follows:

- 1 2
- 3 4
- 5 6
- 7 8

Performances with less loudspeakers are possible by combining two channels onto one speaker on the mixing desk or in software (the outputs of Max/MSP or the sound card configuration).

## computer/electronics

This work may also be performed without computer, i.e. as a solo piano piece. If performed with the computer then the piece begins with a directed improvisation (see following directions).

The computer part is not notated in the score as it is a prepared improvisation using custom-designed Max/MSP software. At present, only the composer is able to perform this (though consideration would be given to other performers if desired: email [info@sumtone.com](mailto:info@sumtone.com) for details).

Level control for the piano and electronics is performed at the computer but may be adjusted by the sound engineer as deemed necessary.

## performance directions

Accidentals carry throughout the bar but only apply to a single octave/staff, and are repeated for clarification as deemed necessary.

Except where otherwise indicated, meter changes necessitate rhythmic units to retain the same temporal duration, i.e., when changing from 2/4 to 5/8, an eighth note is equal in both meters.

For more details about the performance of this piece, please send email to [info@sumtone.com](mailto:info@sumtone.com) or write to the address at the front of the score.





## opening improvisation

If the piece is to be performed with computer then it begins with a directed improvisation.

Quiet sound files with very high frequencies begin the piece before the pianist comes on stage.

Ideally in advance of the performance, a cymbal or other metal disk (e.g. pan lid) is placed on the middle to low strings of the piano.

The opening is extremely quiet and events are very sparse to begin with (i.e. widely spaced with long pauses inbetween). There is a tendency to become more dense but a predictable and clichéd crescendo/thickening of texture should be avoided by irregularities and unpredictable events.

The pianist and computer performer should endeavour to create coincidences: eye contact should be established, the pianist should wait for several seconds, then, when s/he moves to create an event, the computer performer should trigger something clearly related to or derived from the piano event.

The improvisation begins inside the piano. Events proceed in the following order:

1. turn cymbal on strings (with or without pedal)
2. tap metal/hard object (e.g. stone, triangle beater) on cymbal (pedal)
3. pizz ordinario (especially on strings under cymbal)
4. finger tapping on strings (especially on bass strings) and sounding board
5. flat of hand slap on bass strings and those under the cymbal
6. tap metal object on strings, metal strut, or metal plate/support at string peg furthest from keyboard.

As each new event is introduced it is combined with preceding events, i.e. the new events are not used exclusively and alone before introducing the next event but rather mixed with the others that preceded.

After all events have been introduced and a satisfying, energetic dialogue/texture has been established, one hand (probably the right) should move to the keyboard and start very fast runs *without striking a note*: the over-keyboard microphone picks up fingernail-taps only. The other (left) hand continues inside the piano as before but also now removes the cymbal/pan lid.

As this takes place, the overall level, especially of the electronics, should be reduced (if necessary) so that the relatively quiet fingernail-taps are clearly audible.

Now the pianist starts following the pitch contours of the opening of the (notated) piece, occasionally tapping a key hard enough to elicit a normal struck note (only occasionally at first, but becoming more frequent). The other (left) hand moves from the inside of the piano also onto the keyboard and joins the first hand in the fast fingernail-taps and occasional notes.

Gradually the texture of the opening of the notated piece begins to dominate: more and more struck notes (use especially those of the opening bars), the rhythmic urgency, even the chords begin to appear, until at last the pianist launches seamlessly into the opening bars and the notated piece is underway. The electronics continue, improvised.



# for Magda Cordell, if she'll have it

duration 10:30-18 mins.

michael edwards 2007

Presto; Rambunctious; Unrelenting ♩ = 150-176

(swing in the ♩ bars)

1.1 ↓

*f* sempre

dry; (almost) no pedal

7

*sim* (stacc unless otherwise indicated)

12

17

23

30

35

41

8x\*

\* indicates play a total of 8 times, not 8 repeats

47

52

57

63

69

75

80

85

89

94

99

(*f*) poco a poco dim

start softening the attacks,  
becoming generally more legato,  
and introducing more and more pedal

105

**A**

(breath marks: always imply pedal up;  
may be of different length)

111

(*mf*) poco a poco dim

117

(*ms*)

123

(*mp*) poco a poco dim

129

*p*

135

Musical score for measures 135-140. The score is written for two staves in bass clef. The top staff has a treble clef-like signature at the beginning. The music features various time signatures including 5/8, 2/4, and 3/4. There are several triplet markings (3) and dynamic markings like *pp*.

141

Musical score for measures 141-145. A blue arrow points to measure 143 with the text "143:2.1" and "5x". To the right, it says "gran1: short" and "gran2: long". Dynamic markings include *(p) dim.* and *pp*. A "Ped." line is shown below the bottom staff.

**B** poco meno mosso

146

$\text{♩} = 168$

Musical score for measures 146-150. The score is in bass clef. It starts with a *pp* dynamic marking. The music includes various time signatures and triplet markings. A "molto Ped (smear)" instruction is written below the bottom staff.

151

Musical score for measures 151-155. The score is in bass clef. It features various time signatures and triplet markings.

156

Musical score for measures 156-161. The score is in bass clef. It includes various time signatures and triplet markings. The instruction "further slight pauses at phrase endings ad lib" is written above the top staff.

162

Musical score for measures 162-166. The score is in bass clef. It includes various time signatures and triplet markings. The instruction "sim 3" is written above the bottom staff. Below the score, the instruction "Gradually less and less Ped; becoming dryer" is written.

168 (bring out the silly tune snippets)

(*pp*) poco a poco cresc.

173

178

185 13x

*mp* *pp sub* *mf*

192 3x

(*mp*) poco a poco cresc.

200



206

8va

\* omit this F if the leaps make it impossible (but play on repeat)

213

219

3x

225

(f) poco a poco cresc.

232

238

243

249 **C** Wild; Seasick

*ff*

molto Ped (smear)

252

256

261

*poco dim. e rit*

265

(less pedal)

270

275

$\text{♩} = 160$

*mp poco dim. e rit*

280

*mf*

286: **D** 1.2 ↓ gran1: medium, P4th  
meno mosso

285

$\text{♩} = 144$

*pp* *p*

(ossia: use mordents instead of repeated triplets)

*molto Ped (smear)*

290

295

300

*mp*

305

*p*

gradually less pedal

310

*mp* *p* (*mf*) *cresc.*

314

*mf* *pp*

319

*mf* *pp*

323

*p* *poco a poco cresc.*

**E** martellato (little or no pedal except where indicated)

manically on the edge

8<sup>vb</sup>

8<sup>vb</sup>  
Ped.

327

(If necessary, keep tempo/energy by leaving out occasional notes)

8<sup>vb</sup>  
Ped.

331

8<sup>vb</sup>  
Ped.

335

339

*mf* , *mp poco a poco cresc.*

8<sup>vb</sup>  
Ped.

344

349

353

8vb  
Ped.

8vb  
Ped.

358

362

366

*(mf) poco a poco cresc.*

370

374

378 *8va*

382 *f*

386 *mp sub, cresc.*

392: 2.2 *meno mosso*  
*delicato; tenuto;*  
*rubato; almost free* *gran2: long, m9th*  
*various LOOPS*  
*through to G*

390 *f* **F** *♩=96* *ppp sub*  
*una corda* *Ped.*

394 *Ped.*

397 *pp* *ppp cresc.*

400

*p* *pp cresc.*  
molto Ped ad lib

403

*mp*

406

*p cresc.*  
tre corde

gran1: long  
413: 1.3 **G** piu mosso  
more punchy  
♩=112

410

*mf* *p*  
little or no pedal

414 *accel*

*accel*  
♩=120 *accel*

417

*mp*



422

*mp*  
*mf*

426

*mf*  $\text{♩} = 132$  *accel*  
Ped.

430

(further slight pauses at phrase endings ad lib)  
*delicato* *martellato* 8va  
Ped. Ped.

(with a little pedal)

435

*f*  
Ped. Ped. Ped.

439

$\text{♩} = 144$  *accel* *p*  
Ped (molto) ad lib

444

*mf* *f* *p*  
Ped.

\* These less active, quiet bars should be like inserts or splices from another musical world; quite slow in comparison.

448

*f*  
*p*

452

*f*  
*p*  
*f*  
*p*

457

*f*

461 ♩=160 *accel*

*p*

466

*f*  
*p*  
*f*  
*f*

470

*p*  
*f*  
*p*  
*f*  
*p*

*Red.*

475

*f* *p* *f* *p* *f*

Ped.

480

*p* *f* *p* *f*

**H** nimble, smasmodic various LOOPS through to J  
(but not always sounding)

484

*p* *f* *p* *f* *p*

(molto Ped) 3

489

*p* *f* *p* *f* *p*

3

494

*f* *p* *f* *p* *f*

3

500

3 *f* *p* 3 *f* *p* 3

506

3 *f* *p* 3

512

3 *f* *p* 3

518

3 *f* 3 *p* 3 *Red.* 3

524

3 *f* *p* 3 *f* *p* 3

529

*p* 3 3 3 *Red.*

535

Musical score for measures 535-540. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 2/4. The key signature has two sharps (F# and C#). The music features a variety of note values including quarter notes, eighth notes, and sixteenth notes. There are several triplet markings (3) in both staves. Dynamic markings include *f* (forte) and *p* (piano). The piece concludes with a double bar line.

540

Musical score for measures 540-545. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 2/4. The key signature has two sharps (F# and C#). The music continues with similar rhythmic patterns and triplet markings. Dynamic markings include *f* and *p*. The piece concludes with a double bar line.

545

Musical score for measures 545-550. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 2/4. The key signature has two sharps (F# and C#). The music features a variety of note values and triplet markings. Dynamic markings include *f* and *p*. The piece concludes with a double bar line.

550

Musical score for measures 550-555. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 2/4. The key signature has two sharps (F# and C#). The music features a variety of note values and triplet markings. Dynamic markings include *f* and *p*. The piece concludes with a double bar line.

555

Musical score for measures 555-560. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 2/4. The key signature has two sharps (F# and C#). The music features a variety of note values and triplet markings. Dynamic markings include *f* and *p*. The piece concludes with a double bar line.

560

Musical score for measures 560-565. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 2/4. The key signature has two sharps (F# and C#). The music features a variety of note values and triplet markings. Dynamic markings include *f* and *p*. The piece concludes with a double bar line.

564

*f* *p* *f* *p* *f* *p*

Ped. 3

569

*f* *p*

Ped. 3

**I** dry; stacc; very little pedal except on punched chords

573

*f* *p*

Ped. 3

(accented chords  
always forte) *f*

577

581

585

590

*cresc.*

This system contains measures 590 to 594. The music is written for piano in 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and eighth notes. A *cresc.* (crescendo) marking is present in the first measure.

595

*sim (lv)*

This system contains measures 595 to 599. The right hand has a melodic line with some rests, and the left hand continues with a rhythmic accompaniment. A *sim (lv)* (simile) marking is present in the second measure.

600

This system contains measures 600 to 604. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment with chords and eighth notes.

605

*f*

This system contains measures 605 to 608. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment with chords and eighth notes. A *f* (forte) marking is present in the first measure.

609

This system contains measures 609 to 612. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment with chords and eighth notes.

613

This system contains measures 613 to 616. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment with chords and eighth notes.

(bring out the melody of the RH accented notes)

618

622

626

*cresc.*

630

634 (make eye contact with computer performer)

*ff cresc.*

638

*fff*



642: gran1+2 & loopers to 0  
2.3 ↓  
meno mosso  
J ♩=144

642

*mp*  
*lightly pedalled*

649

*mp*  
*lightly pedalled*

655

*(mp)*  
*(jazzy)*  
8<sup>vb</sup>

662

*(mp)*  
*(broken jazz)*  
8<sup>vb</sup>

670

*(mp)*  
*(broken jazz)*  
8<sup>vb</sup>

677

*(mp)*  
*(broken jazz)*  
8<sup>vb</sup>

684 *rit.*

*(mp) poco dim*

8<sup>vb</sup>

691

697 *♩=120 rit.*

*p poco dim*

703 *becoming sloppy, lazy*

709 *♩=104 rit.*

*pp cresc.*

715 *♩=96 molto rit.*

*mp cresc.*

721

bring up grain2 (and1) 730: molto piu mosso  
 various LOOPS through to 1.4 alive again  
 end (but not always sounding)  $\downarrow$   $\text{♩} = 176$  crisp; staccato; poised

727  $\text{♩} = 62$

8<sup>va</sup>

733

(8)

739

(8)

745

(8)

753

(8)

761

(8)

769

*mp sempre*

(8)

776

4x\*

(8)

781

\* increase/decrease number of repeats to time last note with final splintering sound from computer



