

# Micrography

for four players

Robert Wannamaker  
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## Notes to the Performers (continued)

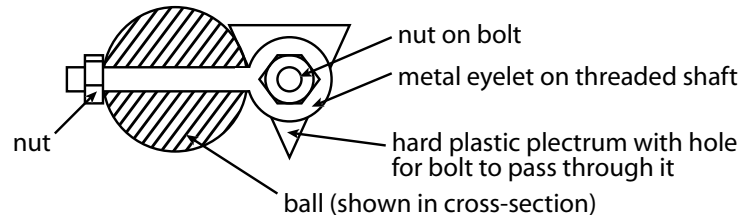
### STAFF 3 (percussion and piano played from keyboard end)

#### Instrumentation




- o preparable grand piano (same as STAFF 2)
- o pair of scissors (SC)
- o 2 billiard balls (BBs)
- o friction mallet
- o large tom-tom
- o soft plectrum
- o "pickball" (can also serve as one BB)
- o accordion or harmonium

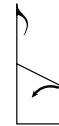
#### Part II

The "pickball" is a modified hard plastic ball or billiard ball with a plectrum mounted on it as shown below.



The ball is pressed down onto an unwound piano string in order to bridge it while the plectrum plucks the string between the ball and the soundboard bridge. Possible excitations include *glissandi* produced by sweeping the pickball across the strings, *portamenti* produced by picking a string and then sweeping the ball up or down it, and flutterpicked *tremolos*.

Non-standard clef: The upper clef indicates the active register of the piano:  for high,  for middle,  for low. The staff then indicates the location of the excitation within this register, with treble (the player's right) at the top and bass (the player's left) at the bottom. The lower staff represents the location of the excitation point along the length of the string, with the bridge at the top and the midpoint of the string at the bottom." data-bbox="102 730 145 889"/>



Non-standard notehead: The quadrilateral represents the members of the piano's frame in its middle register with the bridge at the top and the dampers at the bottom. Pickball motions are indicated with arrows.

### STAFF 4 (percussion and electronics)

#### Instrumentation

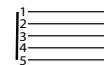
- o bass drum & bass drum beater
- o piezoelectric contact microphone with amplifier and volume pedal
- o friction mallets, flexible handle (superball on nailfile)
- o vibraphone & yarn mallets
- o 2 maracas
- o 1 crotale (E6) & metal beater
- o water container (bottle or snifter) with straw for blowing bubbles
- o metal-wire egg slicer & nailfile
- o wound wire (complete A string from steel-string guitar)
- o 15-20 cm plastic ruler with contact microphone affixed
- o small table
- o violin bow, rosined

#### Part II



Non-standard clef: The staff shows the speed at which the wound wire is to be pulled across the edge of the contact mic. Numeric speeds are indicated at locations along the staff.

#### Part III



Non-standard clef: The plastic ruler is pressed onto the tabletop with the middle, ring and little fingers, allowing its 0cm end to overhang so that it can be bowed. Numbers in the clef indicate positions along the ruler in centimetres from the 0cm end, with 0cm corresponding to the first ledger line above the staff. "T" on a staff line indicates the location of the table's edge, "M" the location of the middle finger, and a notehead or *glissando* indicates the location of the thumb, which presses against the upper surface of the ruler.

# Part I

♩ = 60 strictly, all sounds in transparent equilibrium

guitar on lap, use e-bow and slide, do not dampen string between slide and nut

lengthwise along wound strings

fr  $\frac{1}{4} \rightarrow \emptyset$       fr  $\frac{1}{2} \rightarrow \emptyset$       fr  $\frac{1}{2} \rightarrow \emptyset$       fr  $\frac{1}{2} \rightarrow \emptyset$

piano (at crook)

ppp 8vb

scissors billiard balls large tom-tom

depress piano sustaining pedal

bass drum piezo mic

ppp



7 string.fret = 1.12 gliss. I.v. (remove e-bow but leave slide in place) III.12

gtr

p

piano (crook)

fr  $\frac{1}{2} \rightarrow \emptyset$       fr  $\frac{1}{2} \rightarrow \emptyset$       fr  $\frac{1}{2} \rightarrow \frac{1}{4}$

one-handed roll p 8vb

sc bb tom

"snips"      dry "clacks" between BBs

pp      pp > ppp

b dr mic

one-handed roll

turn mic slowly over and over in hand

vibraphone

I.v.      I.v.      pp      pp      pp I.v.

dampers clamped off

13 IV.11 II.11 allow string to rattle against ebow for about 1 second *l.v.*

gtr

piano (crook)

sc bb

b dr mic

vib

19 IV.11.5

gtr

piano (crook)

sc bb

b dr mic

vib

25 II.17

gtr *pp* *l.v.*

b dr mic

vib *ppp* *pp*

8va

gently rub smooth surface of mic with pad of finger using circular motion

31

sc bb

b dr mic

vib

*pp*

5 3 5 3

*attacca*

# Part II

♩ = 60

pick position: on bridge → on string

35 rhythmic coordination between parts need only be approximate

**guitar**

string 1-6  
slide pos. 1cm (cm from bridge) 4cm

**piano I (crook)**

midpoint of string  
bridge  
hitchpins

RH rolling billiard ball on string ends (A0-A1) behind bridge, varying position left-to-right, sounding continuously, rapid and ametrical

*mp*

**piano II (at keyboard)**

register  
bridge  
midpoint of string

fluid glissandi with soft picks

continue in this position until otherwise indicated

*mp*

*pp* (emerging gradually from within piano I's texture, all staccato, each LH gesture ejaculatory, figures following one another in a mad scramble to [A])

**gtr**

1cm  
4cm

*poco a poco crescendo*

*mp (cresc.)*

**pno I (crook)**

mid  
br  
hps

**piano II (keyboard)**

6a  
br  
mid

tapping strings with BBs (one in either hand)

*pp* *poco a poco crescendo*

45

gtr

pick position: on string → on bridge

pno I (crook)

scrape G1 string with hard pick, hand moving ~8 cm/sec (dense granular sound), poco a poco crescendo

pno II (keybd)

drop and catch

*mp* (cresc.)

A

50

gtr

rake the pick back and forth across strings II-IV directly on top of the bridge

similarly...

continue in this position

*mf*

pno I (crook)

*mp* (cresc.)

*f*

see comments on next page

pno II (keybd)

continue in this position

*mf*

dampen 4-5 strings with palm of hand and rake pickball pick back and forth across them at ~1.5 cm/sec

maracas

continuously and smoothly moving the instruments around

*p* poco a poco crescendo ————— *mf*





64

**gtr**

*mp* *p* *cresc.* *ff*

begin accenting each notated attack

press the slide onto the bass strings so that frets chatter as it passes over them

**pno I (crook)**

mid  
br  
hpns

silently press BB between B3 & C4 strings

line shows BB position along string (use firm pressure to avoid buzz)

**pno II (keybd)**

*f* (on pins)  
(on string ends)

*tr* *mf* strong accents

depress sustaining pedal and hold to end of section

**egg slicer**

wound wire & contact mic

fast  
slow

pull wound string between thumb and mic edge

speed = 20cm/sec

69

**gtr**

gradually move pick onto bridge

*dim.*

draw figure 8's in rhythm using 12cm wound wire pressed across the indicated strings

range of locations

**pno I (crook)**

mid  
br  
hpns

BB pressed firmly between B0 + C1

(lower register)

silent

diminuendo

**pno II (keybd)**

*tr* *f*

**wire**

fast  
slow

decelerate

0.5-1.0 cm/sec, somewhat jerky

progressively slower and smoother

*f* *cresc.* *fff* *diminuendo*

74

gtr

pno I  
(crook)

pno II  
(keybd)

accordion  
(or harmonium)

wire

when accordion enters

when accordion enters

*tr* *tr* *tr* *tr*

*mp* *p* *pp* (release sustaining pedal) *mf*

fast  
slow  
as slowly as can be done smoothly

*mp* *attacca*

# Part III

77 *arco*, 2.5 cm from bridge at 14 cm/sec using moderate pressure, bow changes as needed, independently of accordion

6x

Continue *legato* bowing as before but decrease bow speed to 7 cm/sec, increase bow pressure and stay on frog half of bow.

guitar

*mf* (but slightly quieter than accordion, coloring its sound) slightly quieter

piano I (crook)

6x *tremolo* with nailfiles between strings about 4 cm from bridge *crescendo* very gradually from silence (not really audible for several measures)

accordion (or harmonium)

smooth bellow changes as needed, independently of guitar

6x (!)

*mf*

The notation changes its meaning: noteheads indicate strings to be elevated by LH fingers, which reach under the strings at the soundhole. Elevated strings will emit a "creaking" sound. As before, continue to continuously bow as many strings as possible, even during notated rests (favoring the bass strings). Dynamics refer to the prominence of the creaking, not the background drone of the open strings, which has a constant dynamic.

83

gtr

*mf* *mf* *mf*

pno I (crook)

(!)

acc

percussion (amplified ruler)

bow the 0 cm edge of the ruler V (vertically upwards bow motion)

T=table edge (at 3cm mark), M=middle finger (pressing down at 5cm mark with ring and pinky fingers pressing behind it) noteheads show location of thumb's contact (in cm)

*mf* *mf*



