

Micrography

for four players

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Notes to the Performers

All pitches sound as notated.

-  crescendo from silence
-  diminuendo to silence
- BB billiard ball
-  friction (superball) mallet
-  bass drum beater

STAFF 1 (guitar)

Instrumentation

- o acoustic steel-string guitar
- o metal slide
- o e-bow
- o medium plectrum
- o small tuning fork
- o 16 cm length of wound wire (guitar low-E string)
- o bow

scordatura

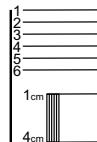


The guitar is played on the lap throughout with the neck to the left like a lap-steel.

Part I

Pitches are notated as they sound, so string and fret numbers are indicated in boxes for reference (e.g., IV.11.5 indicates the fourth string halfway between the eleventh and twelfth frets).

Parts II & III



Non-standard clefs: The upper staff indicates the string to be picked. The lower staff represents the distance of the slide from the bridge in centimetres measuring parallel to the strings. The location of the soundhole is indicated with a circle or arc where appropriate.

STAFF 2 (piano played from crook)

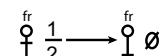
Instrumentation

- o preparable grand piano (same as STAFF 3)
- o 2 friction mallets, flexible handles (superballs on nailfiles)
- o bass drum beater
- o 2 billiard balls (BBs)
- o hard plectrum
- o 2 thin strips of steel ~20cm long or nailfiles

The performer stands in the crook of the piano and plays the interior.

Part I

Friction mallets are used to stroke the piano strings lengthwise. A cross-mark on the beater symbol indicates the location at which the mallet should be gripped. Fractions accompanying the mallet symbol indicate the position of the excitation measuring from the bridge. For example,



means "stroke starting from half-way along the string and ending at the bridge with the gripping location moving from near to far relative to the mallet head".

Cluster notation showing a range of pitches is used for bass-drum-beater notes. These can be executed by sweeping the beater back and forth across the indicated strings.

Part II



Non-standard clef: The staff indicates the location of excitation along the string's length, with its midpoint at the top, the bridge below this, and the hitchpins at the bottom.

Notes to the Performers (continued)

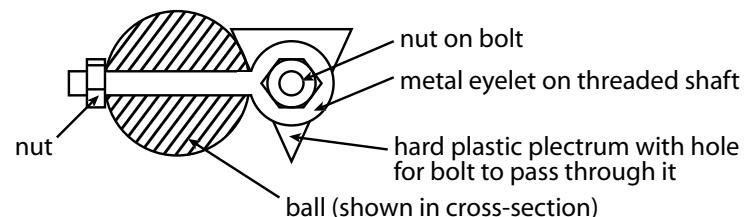
STAFF 3 (percussion and piano played from keyboard end)

Instrumentation

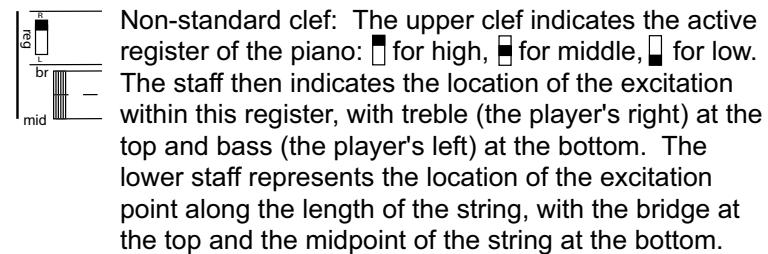
- o preparable grand piano (same as STAFF 2)
- o pair of scissors (SC)
- o 2 billiard balls (BBs)
- o friction mallet
- o large tom-tom
- o soft plectrum
- o "pickball" (can also serve as one BB)
- o accordion or harmonium

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 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 leger 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

$\text{♩} = 60$ strictly, all sounds in transparent equilibrium

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

7

gtr

piano (crook)

sc bb tom

b dr mic

vibraphone

string.fret = I.12 gliss.

I.v. (remove e-bow but leave slide in place)

III.12

fr 1/2 → Ø

fr 1/2 → Ø

fr 1/2 → 1/4

p 8vb

one-handed roll

"snips"

dry "clacks" between BBs

pp > 3 ppp

fr

one-handed roll

turn mic slowly over and over in hand

l.v.

l.v.

pp

pp

pp

pp

dampers clamped off

25

gtr

II.17

pp

b dr
mic

vib

8va

pp

l.v.

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

ppp

31

sc
bb

pp

b dr
mic

vib

attacca

Part II

guitar

piano I (crook)

piano II at keyboard

pick position: on bridge → on string

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])

rhythmic coordination between parts need only be approximate

slide pos. 1cm (cm from bridge)

midpoint of string

bridge hitchpins

register

bridge

midpoint of string

fluid glissandi with soft picks

continue in this position until otherwise indicated

mp

40

gtr

1cm
4cm

poco a poco crescendo

mp (cresc.)

pno I (crook)

mid
br
hpns

tapping strings with BBs (one in either hand)

piano II (keyboard)

br
mid

pp

poco a poco crescendo

45

gtr

1cm
4cm

pick position: on string → on bridge

pno I (crook)

mid
br
hpns

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

pno II (keybd)

br
mid

drop and catch

3
mp (cresc.)



A

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

50

gtr

3 5 5 3 5 3 5 3 5 3 5 3 5

1cm
4cm

similarly...

→ continue in this position

0cm
25cm

mf

pno I (crook)

mid
br
hpns

mp (cresc.)

f see comments on next page

pno II (keybd)

br
mid

→ 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

B

marked

54

gtr

ff

f repeatedly rake pick right-to-left across 4-6 string ends (below bridge, to left of BB, which is in right hand); the density and irregular character of the rhythm are suggested by the proportional notation below

pno I (crook)

mid
br
horns

using pickball (trajectories are indicated in frame diagrams); marked and detached

pno II (keybd)

frame diagrams
ff

crotale (E6)
maraca
bubbles

ff I.V. mp 3

(using volume pedal)

medium pick at 45 degrees to string and 1cm from bridge, strings muted on neither side of slide 10 tremolo similarly hereafter

grip tuning fork loosely by tines, bounce handle back and forth across strings 2.5 cm from bridge, LH dampens strings at soundhole

59

similarly...

continue in this position to clef change

3 5 3 5 3 5 3

1cm 0cm 32cm (12th fret)

slide mp 3 3

pno I (crook)

second BB on wound strings just in front of bridge

pno II (keybd)

rolling BB's: on tuning pins on string ends mf

drop BB on unwound strings near bridge and let bounce f mf

egg slicer bubbles

draw nailfile slowly over wires of amplified egg slicer f (using volume pedal)

64

gtr

mp **D** *p* *cresc.* *ff* *begin accenting each notated attack* *press the slide onto the bass strings so that frets chatter as it passes over them* *nut*

0cm 32cm 18cm

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)* *f*

pno II (keybd)

f *(on pins)* *(on string ends)* *ped.* *depress sustaining pedal and hold to end of section* *tr* *mf* *strong accents*

egg slicer

wound wire & contact mic

fast *slow* *3* *fast* *slow* *pull wound string between thumb and mic edge* *speed = 20cm/sec*

69

gtr

gradually move pick onto bridge *dim.* *0cm* *18cm* *range of locations* *p*

pno I (crook)

BB pressed firmly between B0 + C1 *mid* *br* *hpns* *(lower register)* *diminuendo*

pno II (keybd)

tr *f*

wire

fast *slow* *decelerate* *0.5-1.0 cm/sec, somewhat jerky* *progressively slower and smoother* *diminuendo*

cresc. *fff*

Part III

77

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

guitar

6X

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 *(!)*

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

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.

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

pno I (crook)

acc

percussion (amplified ruler)

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

1
2
3-T
4-M
5-M

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)

89

gtr

8 (begin to use figure-8 bowing)

pno I (crook)

acc

ruler

f \bowtie *p* *f* \bowtie *pp* *mf* \uparrow \downarrow (!)

(lift 0 cm end of ruler with thumb so that only the far end is on the table)

f \bowtie *p* \frown *f* \frown *p* \frown *f* \bowtie

ff \bowtie *pp* *ff* \uparrow \downarrow (return to linear bowing)

95

gtr

pno I (crook)

acc

ruler

violently jerky \uparrow \downarrow *p* \uparrow \downarrow *ff* \uparrow \downarrow articulate with volume pedal \bowtie

101

gtr

pno I (crook)

acc

ruler

Allow 12 cm of ruler to protrude past table's edge. With bow vertical, raise end of ruler with middle of bowhairs as shown, then allow to slip just once generating a "thump" sound.

Repeat.

Incline bow as shown and draw ~2cm across end of ruler each time.

Draw bow across end of ruler at ~10cm/sec.

108

gtr bow the edge of the soundhole

pno I (crook) *pp*

stroke BB along leftmost frame member

acc air release only

ruler *pp* as in previous measure

pp