

The Seven Paths of Awakening
Jerod Sommerfeldt

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for solo piano and electronics

Duration: 8'

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Directions:

Piano:

The piano should be set in the middle of the stage at full stick. The pianist will need to prepare two piano bows, either made from several strands of horsehair or small-gauge fishing line, thoroughly rosined. The bows should be pre-strung underneath the indicated notes in the score (F4 and G4). In addition to the bows, the pianist will also need a metal-tipped mallet, such as a triangle beater, and a nail file, which should be thick enough to allow for a full bodied resonance when scraped against the piano strings. The bows, mallet, and nail file are all used in movement VI.

Electronics:

A laptop performer is necessary for proper execution of the piece. The laptop should be set in the first row of the audience, preferably in front of the pianist to facilitate communication during the performance. The laptop and electronics setup should *not* be set on stage, as the intended effect of this composition is to be for solo piano with the electronics serving as an interactive element. With the laptop, a microphone, mixer, amp, and speakers are necessary. The microphone should be placed inside the piano at a reasonable distance to the strings, and hooked up to the laptop performer in front of the stage. The speakers should be placed close to the front of the stage and never in proximity where feedback with the microphone could occur.

The ring-modulation, variable delay with random pan, and soft amplification effects are realized using the freeware application Pd, preferably build 0.39.3-extended, though earlier versions will suffice, provided all of the abstractions within the given Pd code function properly. Directions for execution of the Pd code by the laptop performer are found within the code's file folder, provided by the composer prior to performance.

Together:

The seven individual movements should be played in order and with as little break between movements as possible. In the case with movements where delay is utilized, the resultant amount of delay should be allowed to sound before moving on to the next movement. This should be dictated by the laptop performer and communicated to the pianist when it is appropriate to continue to the next movement. If there is no delay left to sound, it is fine to move on when the pianist is ready. Moreover, fading out the electronics when indicated in the score is the responsibility of the laptop performer, and the execution is left up to their taste.

Cincinnati, OH
11.09.08

The Seven Paths of Awakening

I. Mindfulness

jerod sommerfeldt

electronics: variable delay and random pan

quiet, with agitation ♩ = 60

piano

8va

ppp

mf

p

f

p

pedal

8vb

loco

(delay+pan)

5

(8va)

loco

slight accel.

pp

mf

(delay+pan)

allow delay (if any) to play out

9

a tempo

ppp

mf

ppp

rit.

hold slightly

una corda

una corda

II. Investigation

electronics: ring modulation ~744.7Hz

$\text{♩} = 52$

piano

pp

ppp

pedal

pedal

una corda

(ring modulation)

7

sub. p

mf

mp

hold slightly

cantabile

pedal

(ring modulation)

14

mf

p

ff

ppp

mf

ff

very delicate

pedal

pedal

pedal

pedal

pedal

10.30.08

III. Energy

$\text{♩} = 100$

piano

f

2"

3"

electronics: slowly fade in variable delay and random pan

5

ppp *ff*

una corda

3

fade out within 5"

(delay + pan)

9

ppp *f*

5"

hold slightly

una corda

3

IV. Relaxation

$\text{RH} = 52$ RH always on keyboard

piano

pp LH strike strings inside piano with triangle beater or other metal-tipped mallet

ppp *mp* *mf* *ppp* *f*

pedal

electronics: slowly fade in variable delay and random pan

6

LH played on keyboard, loco

pp *mf* *ppp* *mp* *ff* *ppp*

add una corda

add una corda

slowly fade electronics

(delay+pan)

10

LH with mallet on strings

LH plucked with fingernail

LH with mallet on strings

mp *pp* *ppp* *mf* *f* *pp*

hold for full decay

V. Joy

electronics: soft amplification only

soft and even ♩ = 54

piano

ppp

pedal sostenuto

(amplification)

6

(amplification)

13

VI. Concentration

electronics: soft amplification only

$\text{♩} = 72$

piano

bowed →

ppp

p

pp

pedal →

mf

mp

(amplification)

scrape string vertically with nail file

6

mf

f

continue bowing

ppp

mp

(amplification)

scrape vertically very fast

lay file along strings by dampers
quickly scrape from dampers to back

11

pp

f

VII. Equanimity

no electronics or amplification

$\bullet = 60$

piano

ff

pedal →

full decay, until no sound at all

Cincinnati, 11.09.08