

# Network for pianos

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*for two to four pianos*

# Network for pianos

Duration: >10'

For between two and four pianos.

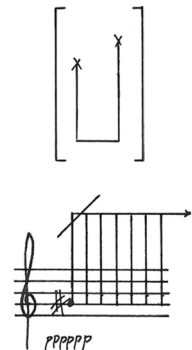
*Very softly.*

## General Notes

A performance may use any subset of the four parts.

Performers navigate the score independently, following the edges to guide their route. From a given node event, the performer may choose to follow any available path (including moving backwards across the previous edge). The length of an edge dictates the duration of an event, or time until the next event. Choosing different paths away from an event will yield different lengths and thus different durations.

**N.B.** The sustain pedal should be depressed throughout (consider using a wedge).



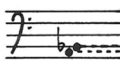
Events in square brackets are 'interruptions' and may be played at anytime during the edge.

Events which feature a continuing arrow indicate the action is sustained for the full duration of the chosen edge.

## Apparatus & preparations

Pianos require preparation with rosined bunches of nylon thread. The bunches may either be drawn (taut), laterally through the strings, or can be bowed with a traditional bow. The resulting tone should be even and ring out.

PIANO I



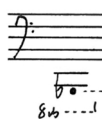
PIANO II



PIANO III



PIANO IV



Pianist I requires an EBow (or similar electromagnetic sustaining device) and a metal bottleneck slide (for guitar).

Pianist II requires a paintbrush (bristles cut to approx. 30mm).

Pianist III requires a coin.

Piano IV requires internal preparations (see additional notes).

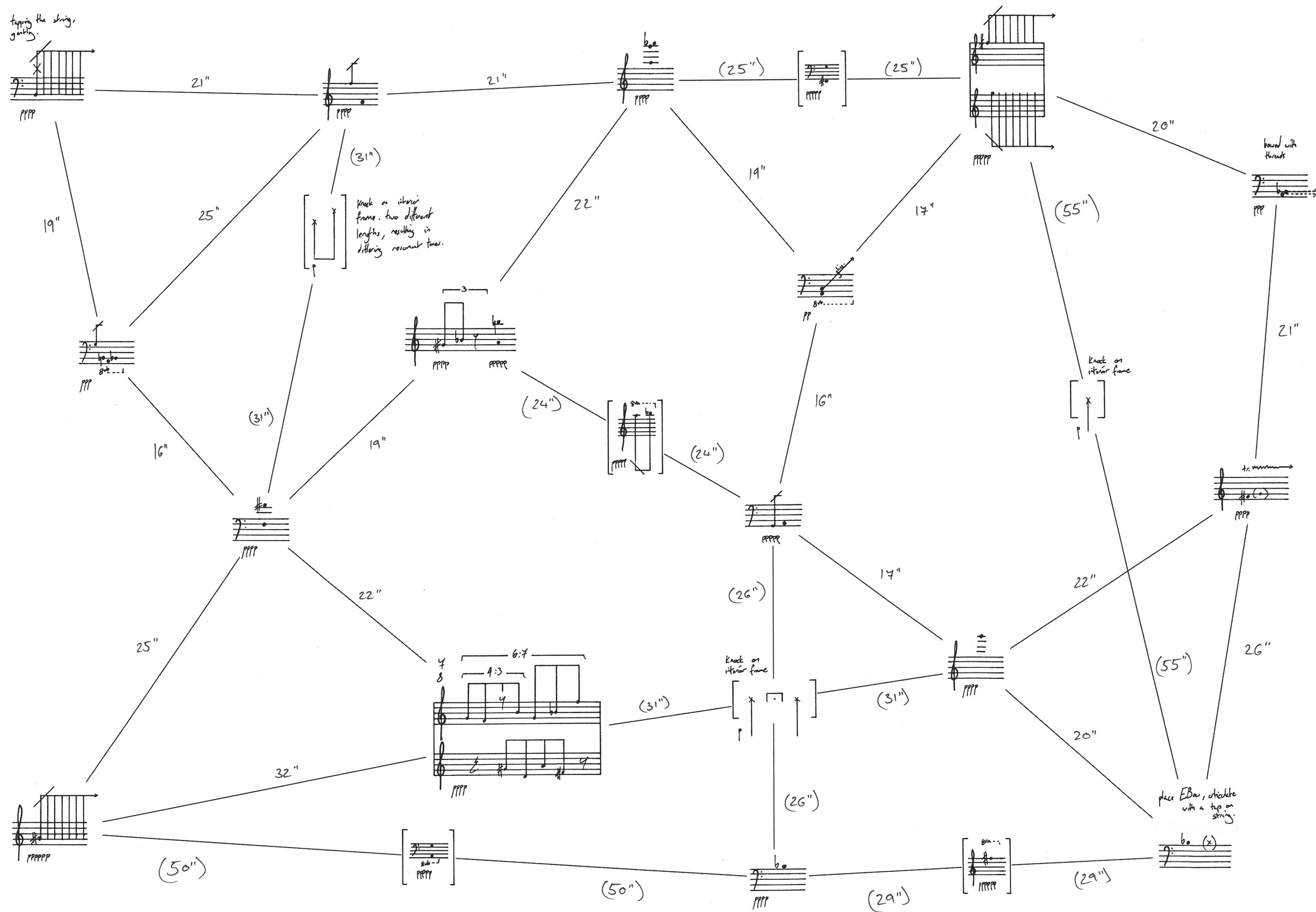
## Performance

The piece begins with all players choosing a node as their starting position. This should not be decided until seated, and ready to perform. Pathways must *not* be pre-meditated.

When ready, all players begin by following one of their chosen event's edge durations in silence, then begin performing at the next node, staggering the entrances.

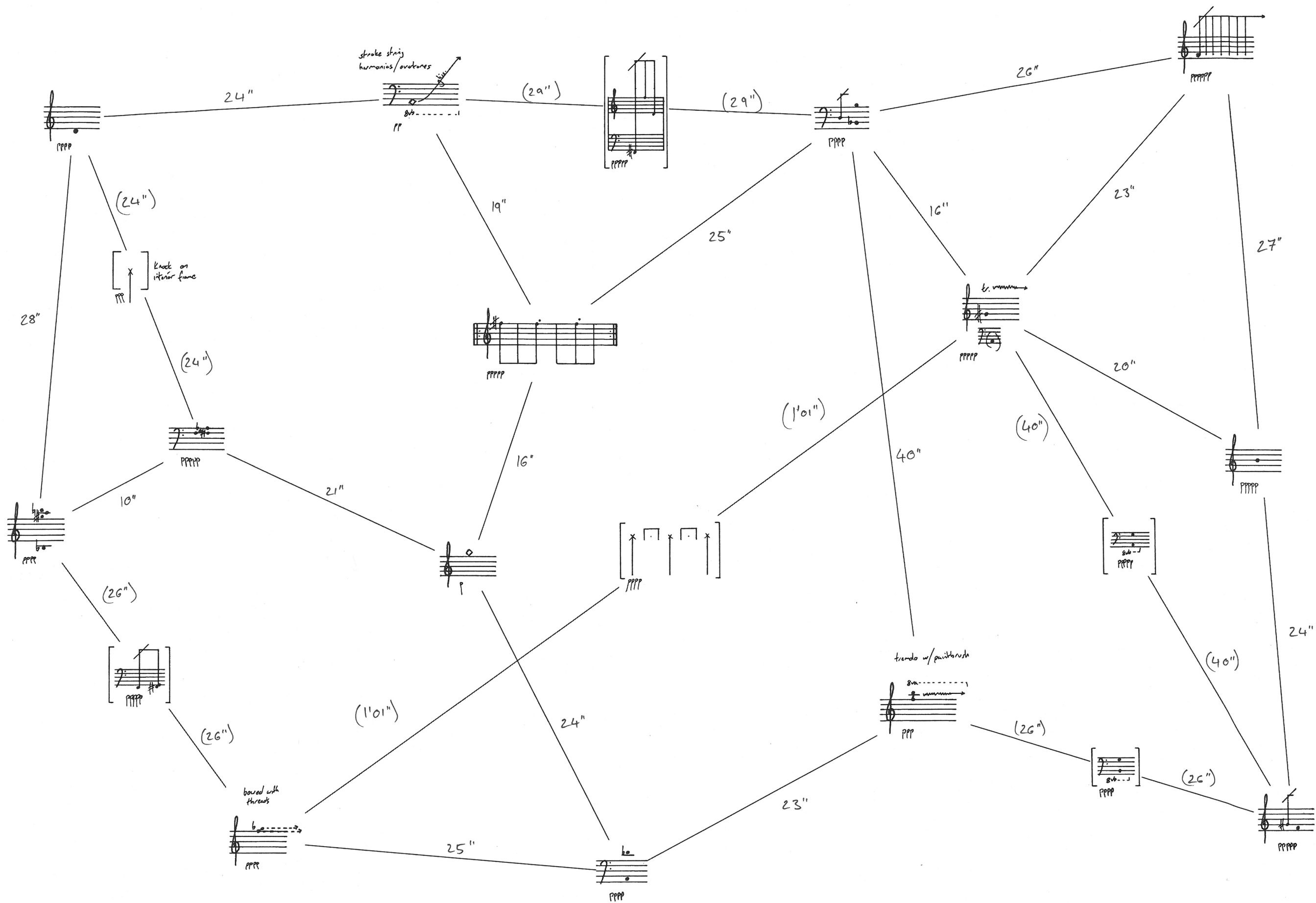
The piece ends after an agreed upon elapsed time (minimum of 10'00"). At this point, performers allow their *current* action to run its course and then wait in silence for the last player to finish.

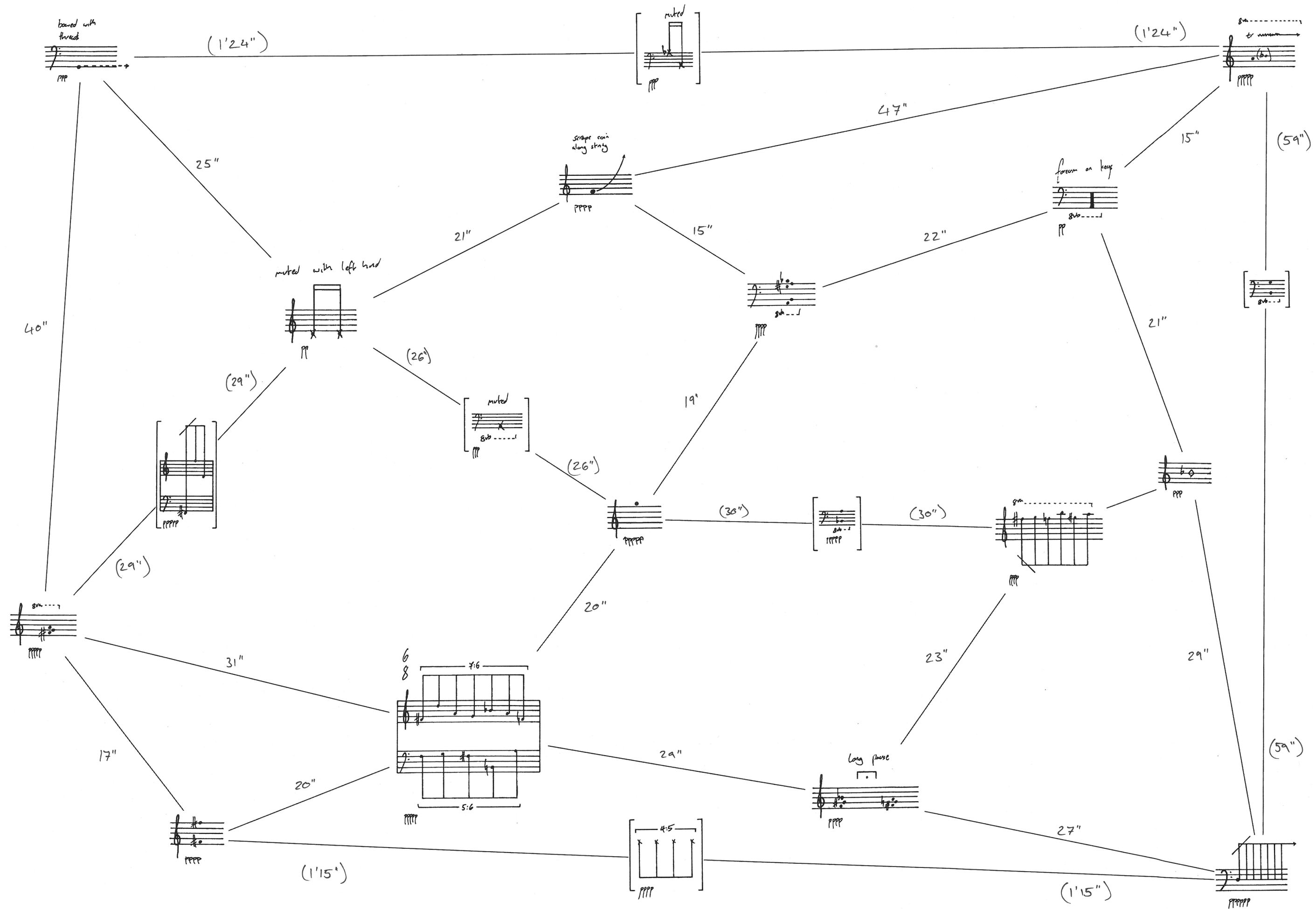
**N.B.** The 'sub-networks' in the Piano IV part (shown as smaller networks in larger square brackets), should be played at a constant (medium) pace determined by the performer.



$$n = 64$$

Piano II





Piano IV: table of preparations

STRING	PREPARATION	PARTIAL	SOUNDING PITCH
A0	PUTTY (Harmonic) ↓	2	A1
A#0		3	F2
B0		6	F#3
D1		5	F#3
F1		9	G4
F#1		5	A#3
G1		6	D3
G#1		7	F#4
A1		4	A3
A#1		3	F3
D2	↓ PUTTY (Harmonic)	2	D2
F2		5	A4
F#2		4	F#4
G2		5	B4
G#2		2	G#3
A2		7	G5
A#2		3	F4
B2		3	F#4
D3	PAPERCLIPS ↓ PAPERCLIPS	}	Clipped horizontally across strings. Distributed unevenly; overlapping occasionally.
F3			
F#3			
G3			
G#3			
A3			
A#3			
B3			
D4	PUTTY (Harmonic) ↓	5	F#6
F4		5	A6
F#4		5	A#6
G4		3	D5
G#4		7	F#7
A4		6	E7
A#4		4	A#6
B4		3	F#6

STRING	PREPARATION	PARTIAL	SOUNDING PITCH
D5	PUTTY (Harmonic) ↓ PUTTY (Harmonic)	3	A6
F5		2	F6
F#5		5	A#7
G5		7	F8
G#5		6	D#8
A5		3	E7
A#5		2	A#6
B5		5	D#8
D6	TAPE ↓ TAPE	}	Placed across strings; lightly damping, yet allowing sympathetic resonance.
F6			
F#6			
G6			
G#6			
A6			
A#6			
B6			
D7	PAPERCLIP (Harmonic) ↓ PAPERCLIP (Harmonic)	5	F#9
F7		2	F8
F#7		3	C#8
G7		2	G8
G#7		6	D#10
A7		3	E9
A#7		2	A#8
B7		5	D#10

$$n = 64$$

Piano IV

