

PERFORMANCE INSTRUCTIONS

One of the main features of this piece is the sound created by preparing the piano with chopsticks. By placing a chopstick between the two right-hand strings, another note, mostly lower in pitch, sounds with the fingered note. The piece was composed with specific pitches in mind. Therefore, it is important to place the chopstick at the best point along the piano string in order to have the correct sounding pitch. Shortening the length of the chopstick can also help for smaller intervals. [See Table 1 below for prepared strings and additional sounding pitches.]

When the *una corda* pedal is engaged, the fingered pitch is silent, leaving only the additional note to sound. However, this depends on the accuracy of the piano's pedal mechanism and the position of the note on the piano. *Una corda* will remove the fingered pitches more effectively on higher pitches than lower ones.

In the interest of reducing unnecessary information in the score and parts, the additional sounding pitches of prepared strings are NOT notated. When the *una corda* is fully down, the fingered pitches take diamond noteheads, indicating that an alternate pitch sounds. The marking ' $\frac{1}{2}$ *una corda*' is intended to soften the fingered pitch sound to balance with the additional sounding pitch, which is naturally quieter. These passages take normal noteheads as the fingered pitches, although softened, should be heard. Accordingly, passages without the *una corda* pedal take normal noteheads, regardless of if a note is prepared or not.

The technique 'scrape across strings with chopstick' should be performed beyond the bridge of the piano. This is to create a dead, guiro-like sound that is unaffected when the sustain pedal is engaged. This percussive technique is indicated using graphic notation (e.g. mm. 11-12 & mm. 24-27). The arrows indicate the direction of hand movement when scraping, with stemlets showing the articulated release points. Arrows pointing upwards mark scraping from left to right, and vice versa. The crossed noteheads do not indicate precise strings to be struck, but rather show the staccato rhythms to be played and the general direction of scrapes.

Table 2 shows additional strings that are to be prepared. This is to aid in the execution of the chopstick pizzicato at mm. 25-27, by plucking out previously set chopsticks.

Table 1

Fingered pitches/prepared strings	Sounding pitches	Interval	Chopstick length
A2	G#3	maj 7th	long
C4	A3	min 3rd	long
D4	B3	min 3rd	long
E4	C4	maj 3rd	long
G4	D4	perfect 4th	long
A4	E4	perfect 4th	long
B4	F#4	perfect 4th	long
C#5	A4	maj 3rd	short
Eb5	Ab4	perfect 5th	long
F#5	D4	maj 3rd	short
Ab5	C5	min 6th	long
Bb5	C5	min 7th	long

Table 2

Additional strings to be prepared (to be plucked out in mm. 25-27)
F#6
G6
D6
C#6
F6

COMPOSER'S NOTE

There are many reasons why I chose to dedicate this piece to the mentors I met in Canada last year. Jazz pianist and composer, David Braid gave me the initial idea of preparing the piano with chopsticks, as well as encouraging me to move freely within the paradigms of jazz and contemporary classical composition. I feel this influenced my choice to base the piece's material on the rhythmic, melodic and intervallic characteristics of Afro-Cuban music. Braid's enthusiasm to experiment with different sounds of the piano, as well as regarding the pianist as percussionist, complemented my aim to cast this piece in the extended techniques that the Pestova/Rees/Roche trio were specialist in.

Having combined the ideas of timbral invention and Afro-Cuban music to form my content, I decided to structure my piece around an exercise introduced to me by composer, Gyula Csapó. As part of my Composition class at the University of Saskatchewan, Csapó set us the task of writing a piece based on the image of a labyrinth that he brought in. The interesting feature of this labyrinth was that, as one progressed along the circular paths, the same places were revisited, and a similar contour was traced. As this was the first piece I composed on paper, I was surprised how useful it was to visually lay out the repeating gestures that I was writing. Owing to a method of rotating material that I explored with Csapó, this piece's form resembles a series of ratcheted peaks. From a prevailing timbral texture, we gradually see the emergence of Afro-Cuban characteristics, such as 'montuno' piano and bass lines, and clave rhythms. Throughout the piece, I try to maintain a balance between Afro-Cuban and timbral gestures so that neither feature becomes stylistically dominant.

LUKE BAINBRIDGE

INSTRUMENTATION

alto flute (kingma system)
bass clarinet (low C)
prepared piano (+chopsticks)

Dedicated to David Braid, Gyula Csapó, and my other Canadian mentors
**Trio for Alto Flute, Bass Clarinet and
 Prepared Piano**

LUKE BAINBRIDGE

Rhythmic and gestural (♩ = 70)

Alto Flute
 Bass Clarinet in B♭
 Prepared Piano

fall-off
 very airy sound
 air sounds
 una corda
 Ped.

pp *pp* *mp* *mp* *mp* *mp*

ord. ord.

3 3

1/2 u.c.

A. Fl.
 B. Cl.
 Pno.

fp in *mp* *mf* *fp* in *mp* *mf* *mp* *mf*

u.c.
 Ped.

3 3

A. Fl.
 B. Cl.
 Pno.

fall-off
 air sound → pitch
 air sounds
 scrape strings beyond bridge
 with chopstick - like guiro *

mf *f* *f* *p* *mf* *p* *mf* *fp* *mf*

1/2 u.c.
 Ped.

3 3

* graphic notation indicates approx. scraping motion

13

A. Fl. *sub. pp* *f* *3 fp* *f*

B. Cl. *ord.* *sub. pp* *f* *3 fp* *f*

Pno. *to keyboard* *frantic fp* *f*

una corda *gradually release* *

16

A. Fl. *mf* *f* *pp* *creep in*

B. Cl. *mf* *f* *pp* *creep in*

Pno. *(f)* *mf* *f* *p sub.* *ff* *p sub.*

½ u.c. *una corda* *gradually release* *u.c.* *

white-note gliss.

white-note gliss.

multiphonic

creep in

multiphonic

creep in

20

A. Fl. *mp* *articulated air sounds with key clicks* [t] [t] [teh] [k]

B. Cl. *mp* *air sounds* *key clicks*

Pno. *mp softly* *to piano strings* *Red.*

24

A. Fl. [t] [teh] [k] jet whistle ord. mp

B. Cl. subtone pp ord. mp

Pno. scrape strings beyond bridge with chopstick mp pluck out chopsticks Red.

27

A. Fl. airy sound fp f tongue rams // air sounds ord. fp mf fp

B. Cl. air sounds fp f key clicks // air sounds ord. fp mf fp flz.

Pno. // pizz. with thumb ff f 8vb. Red.

Poco più mosso (♩ = 80)

31

A. Fl. sing mf p

B. Cl. flz. → ord. mf spectral sweep 15ma (loco)

Pno. repeat ad lib. mf p p f una corda Red.