In Vitro Oink

for piano, wii remote and live processing
with stereo diffusion

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2009

in vitro oink

GENERAL REMARKS

*in vitro oin*k is designed for solo piano and electronic accompaniment (both precomposed and sampled live) that is triggered by a wii remote mounted on the left arm of the pianist and a midi pedal. The movement of the pianist triggers envelopes allowing the electronic part to be heard. The electronic part is unique with each performance, but is based on the same material so that there is continuity across performances.

To perform this composition the pianist needs to acquire the Max/MSP patch that is used to generate the electronic accompaniment in real time and link the gestures of the performer via wii controller and midi pedal to the electronics. Please email the composer for the patch and supporting materials.

There are 4 prerecorded electronic solos that begin sections III, IV, V and VII that are labeled "PILLARS" in the score. The length in seconds is indicated and the Max patch provides a countdown timer. The performer should wait until the majority of the electronic solo is completed and there is a suitable point for the entrance of the piano to begin playing the next section. Note that the wii remote and foot pedal will continue to function during these PILLARS so that the performer may contribute sound via gestural input.

INTERPRETATION

Each performance will be unique, depending on the pianos possibilities, the pianists' movement and the response of the generative system. The performer is encouraged to embrace these differences and adapt their interpretation of the piece in order to suit the given situation.

The tempi that are indicated are a suggested point of departure for the performer.

In addition to the score, it is suggested that a performer taking this piece up consult the video recording of Keith Kirchoff http://vimeo.com/9849204.

Pedal markings have been indicated in some places in order to achieve a specific sound. The performer shall not be limited exclusively to these indications unless it suits their interpretation.

PREPARATION

The pianist should thread a single piece of canning jar rubber between the strings of the top C of the piano. The sound when playing the note should be akin to the knocking of the piano.

NOTATION

There are seven sections in total, each is indicated with a roman numeral in a box.

There are arrows above each section indicating which movements of the wii are tracking the performers action in that section. There are occasional gestures indicated within the sections, these have been found to be useful in articulating the piece.

The double-barlines are used to indicate when the score is moving between one stream of material and the other. This is included as it may be useful to some performers.

The "A" button on the wii remote is used to advance through the different sections. This is notated in the score with a large A inside of a circle. The performer need not observe the rest(s) in these measures, but rather enter the next section at a point that is deemed appropriate.

In addition to playing the indicated pitches on the piano, the pianist will also knock/slap the piano in different places as well as triggering audio files of knocking the piano.

An "x" notehead indicates slapping the piano. The right hand is notated in the treble clef and the left hand is indicated in the bass clef. When the "x" is in the top space slap on top of the piano, when the "x" is in the bottom space, slap underneath the keybed. A circled notehead or rest is an indication to press the MIDI pedal in addition to playing the note.

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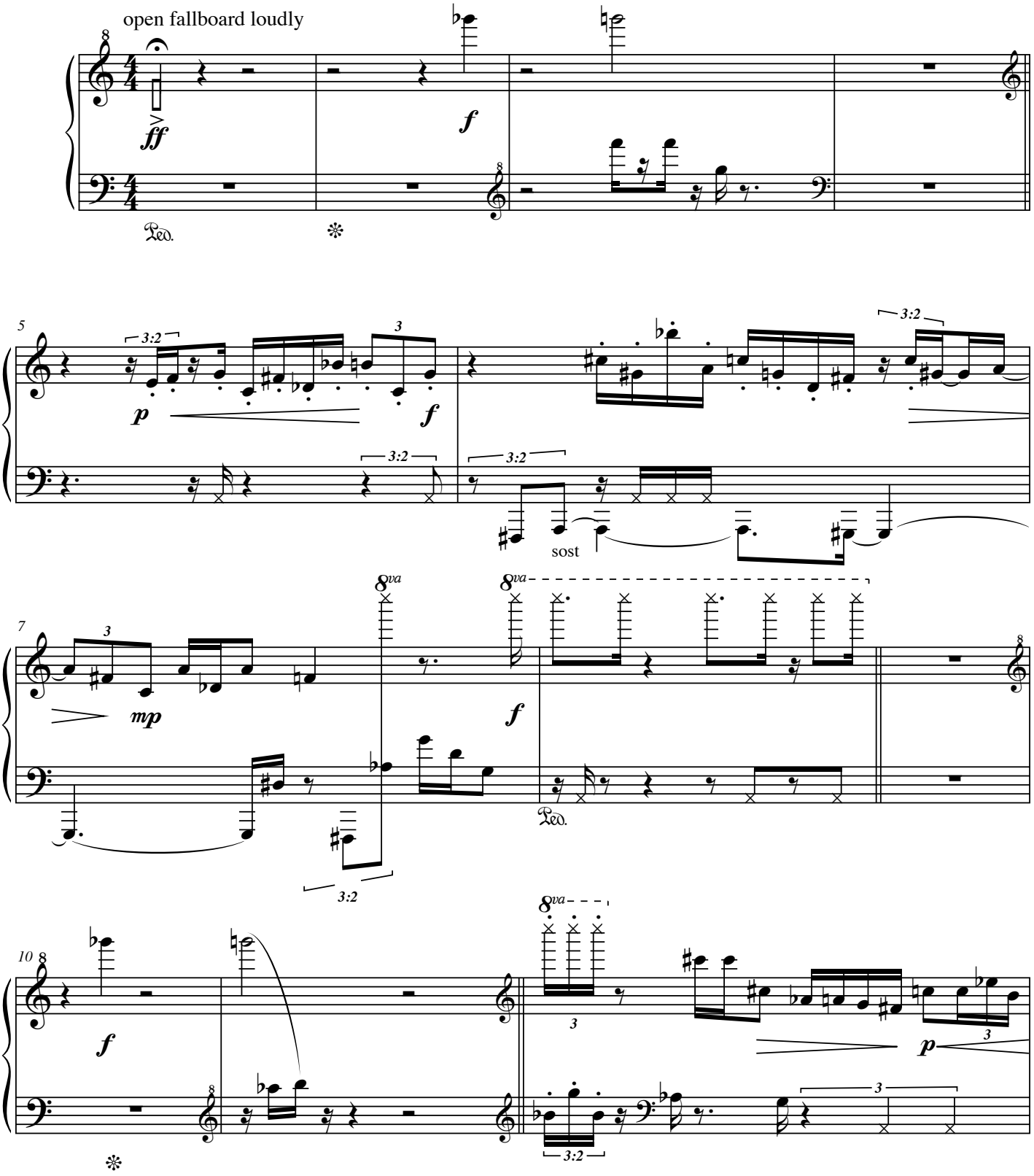
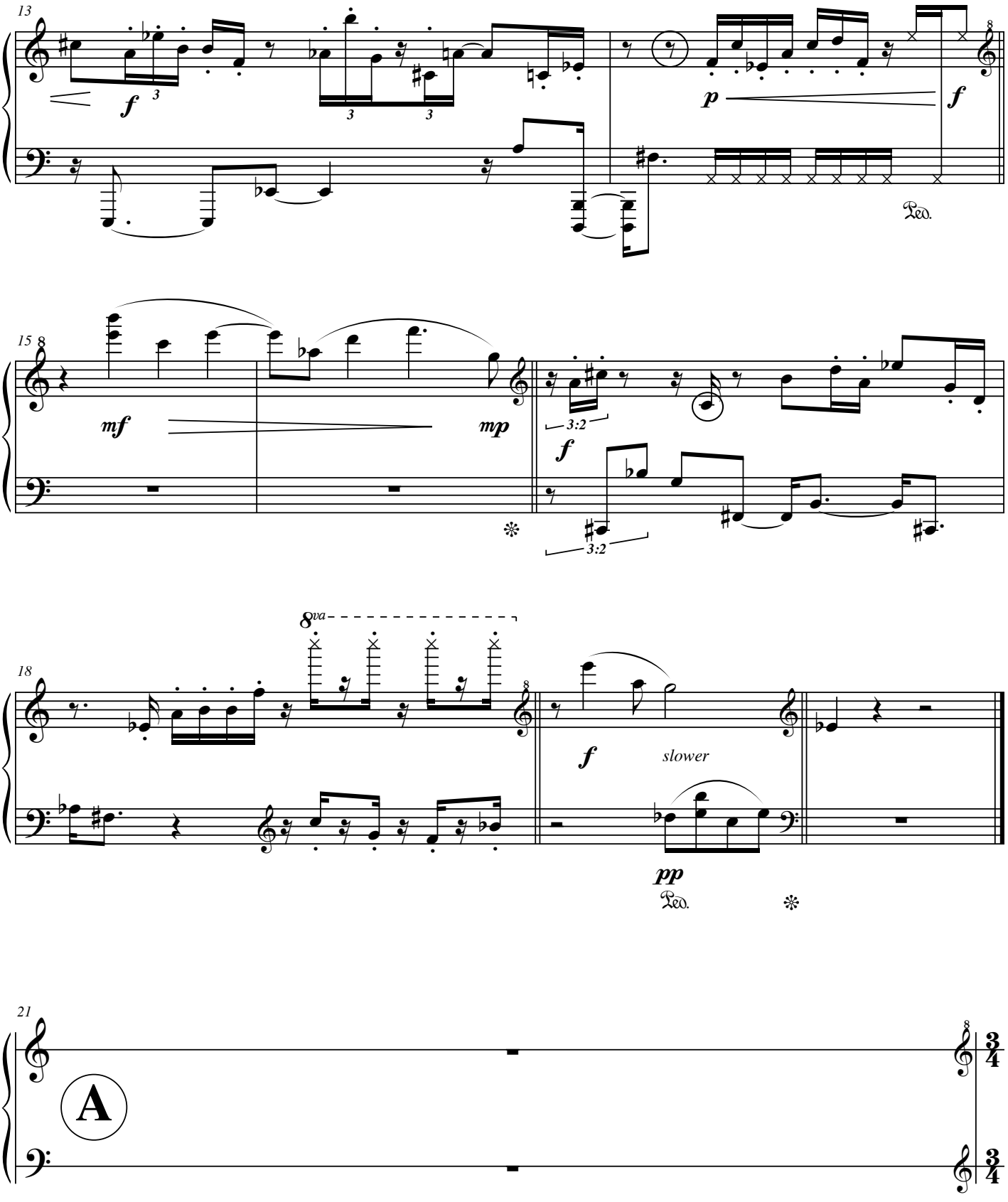
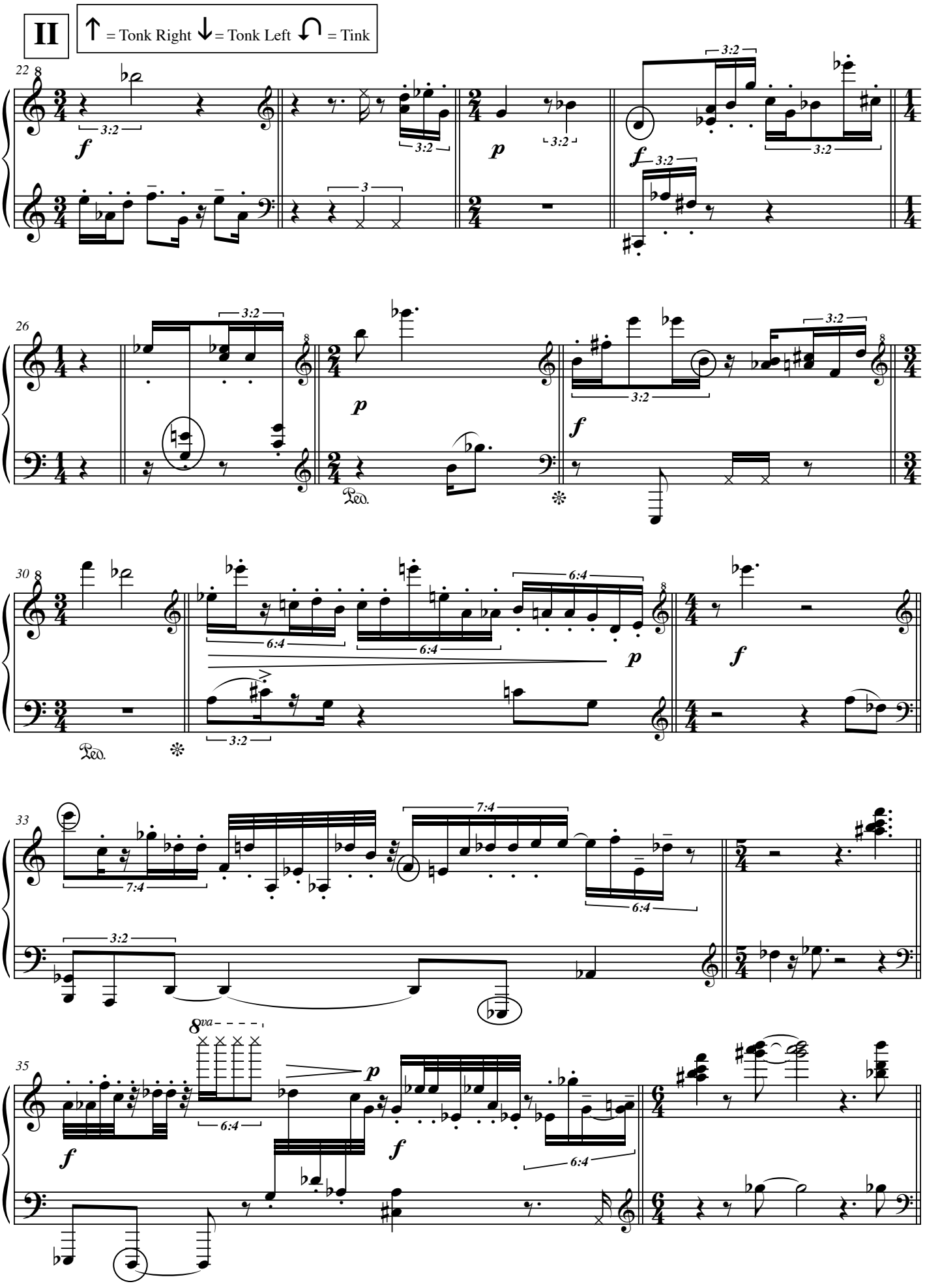
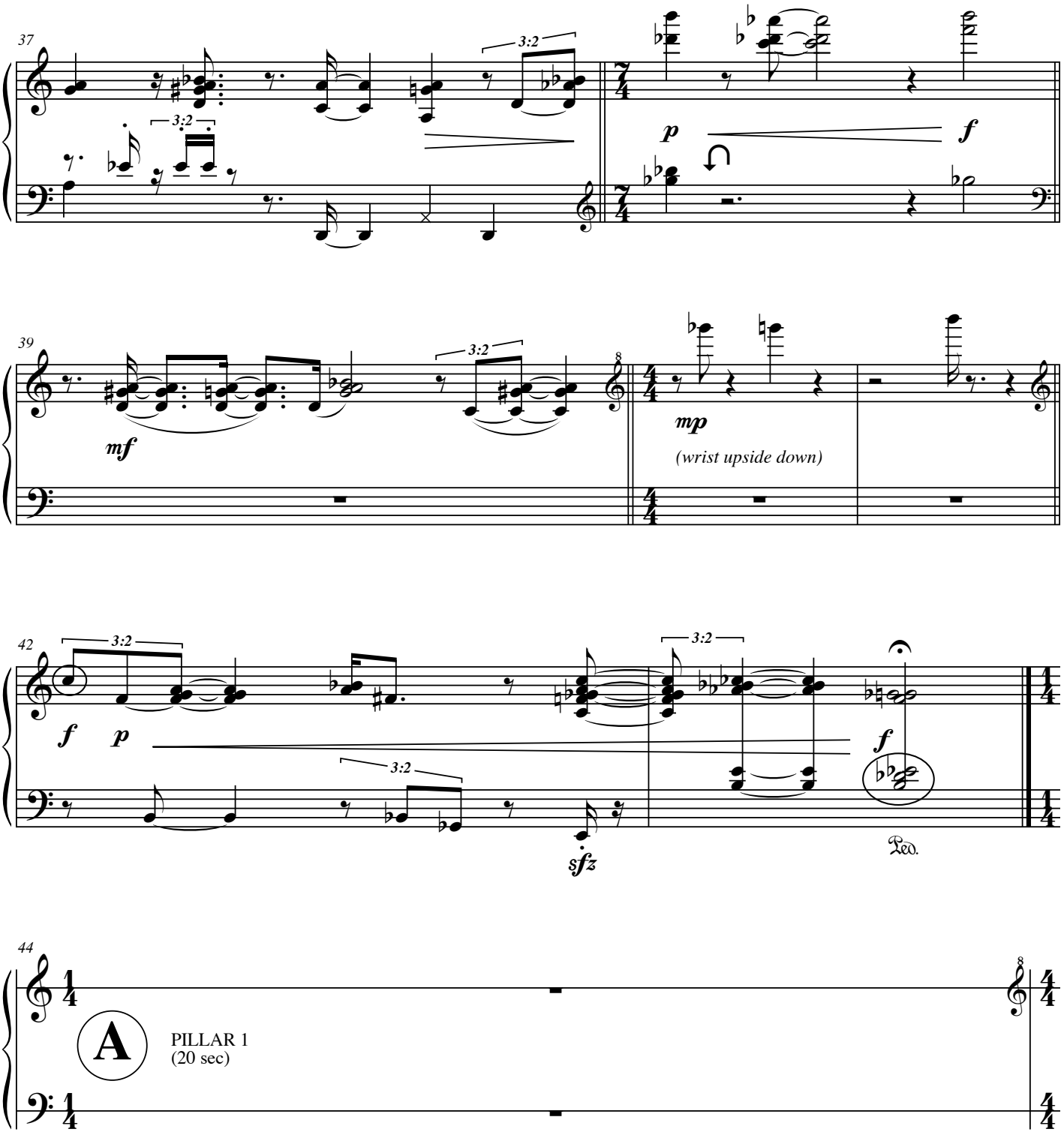
jette 2009

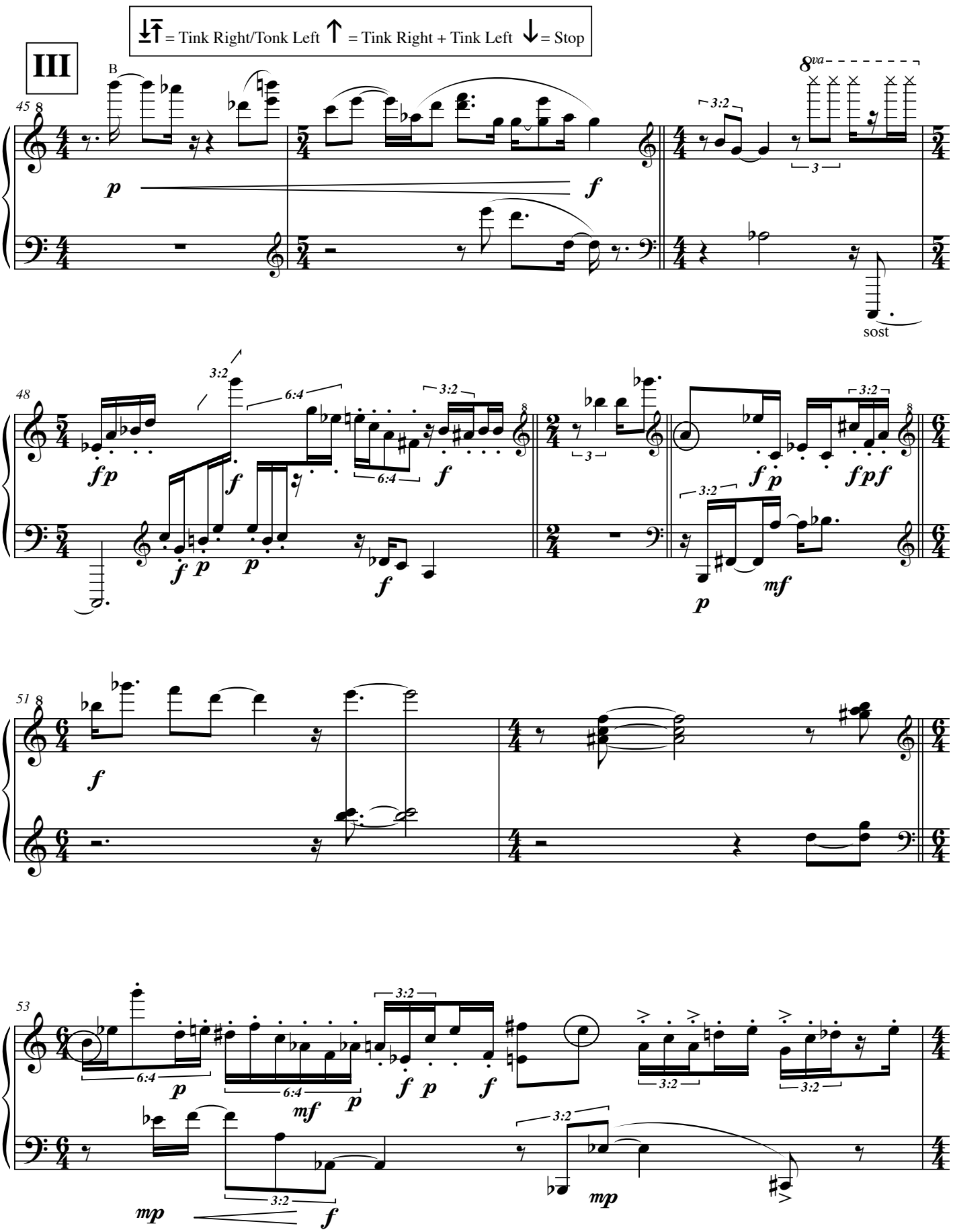
I ↑↓ = Tink ↶ = Tonk

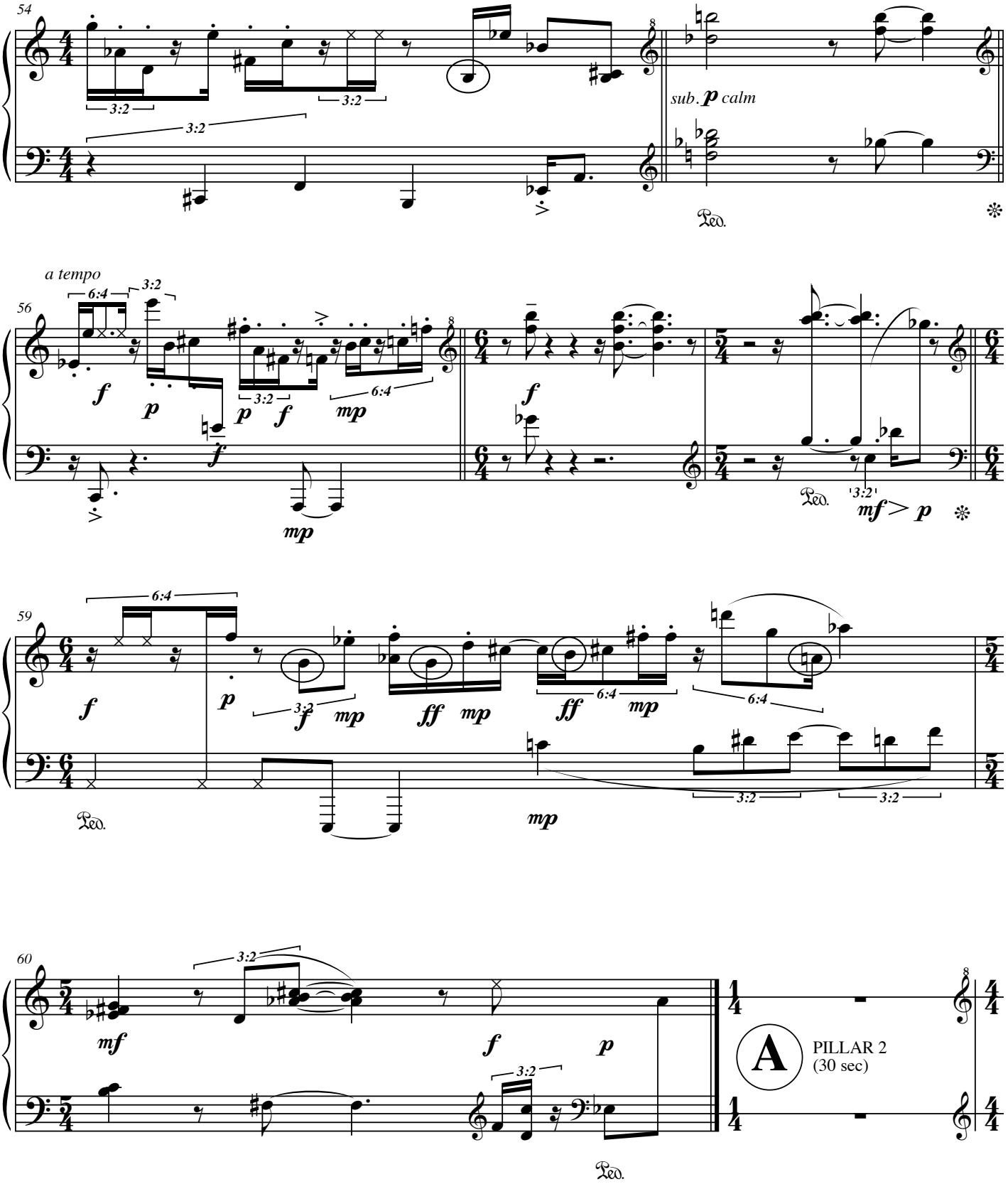


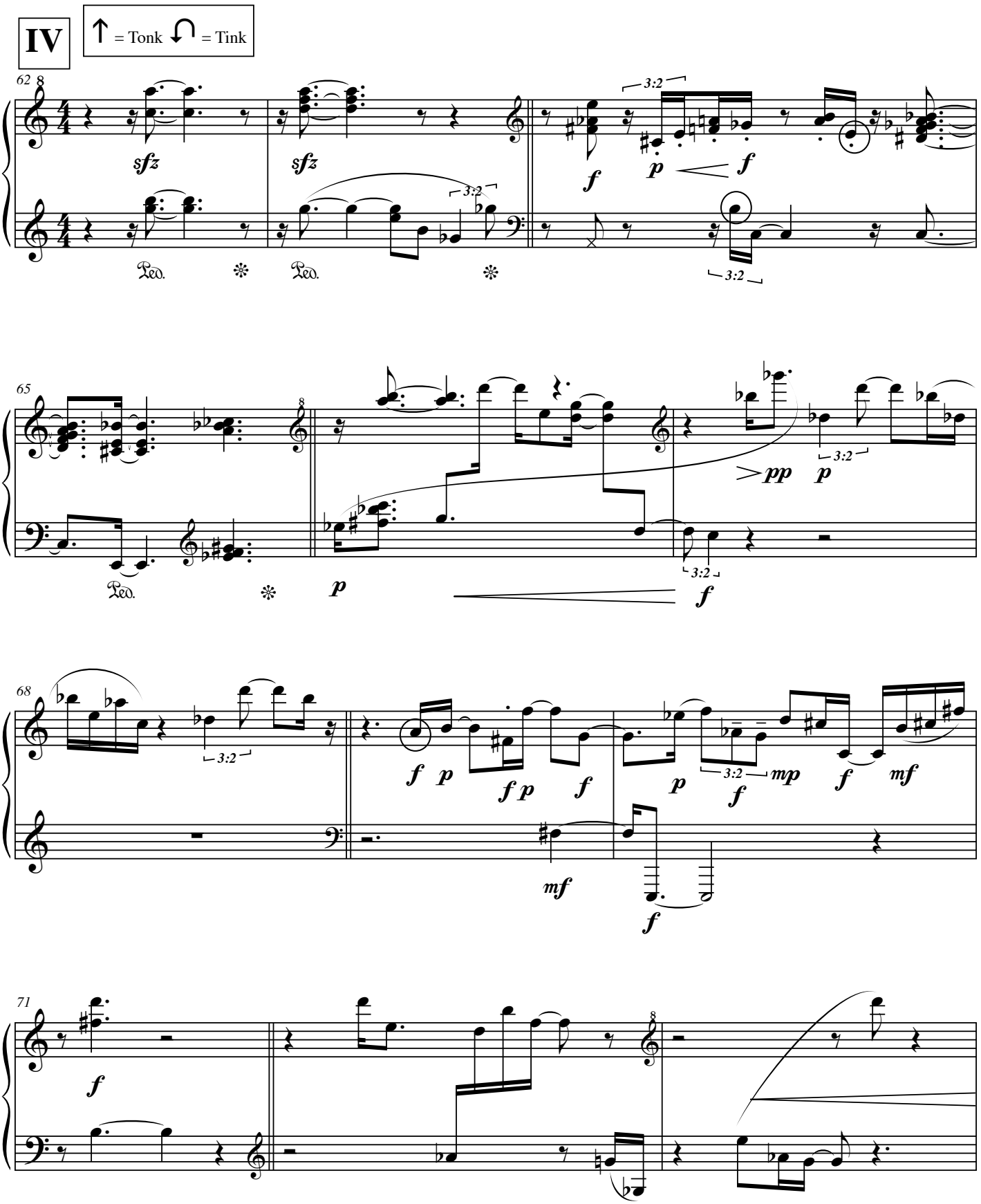

13
f
3
3
3
p
f
Ped.
15
mf
mp
3:2
f
3:2
18
8va
f
slower
pp
Ped.
21
A
3
4
3
4

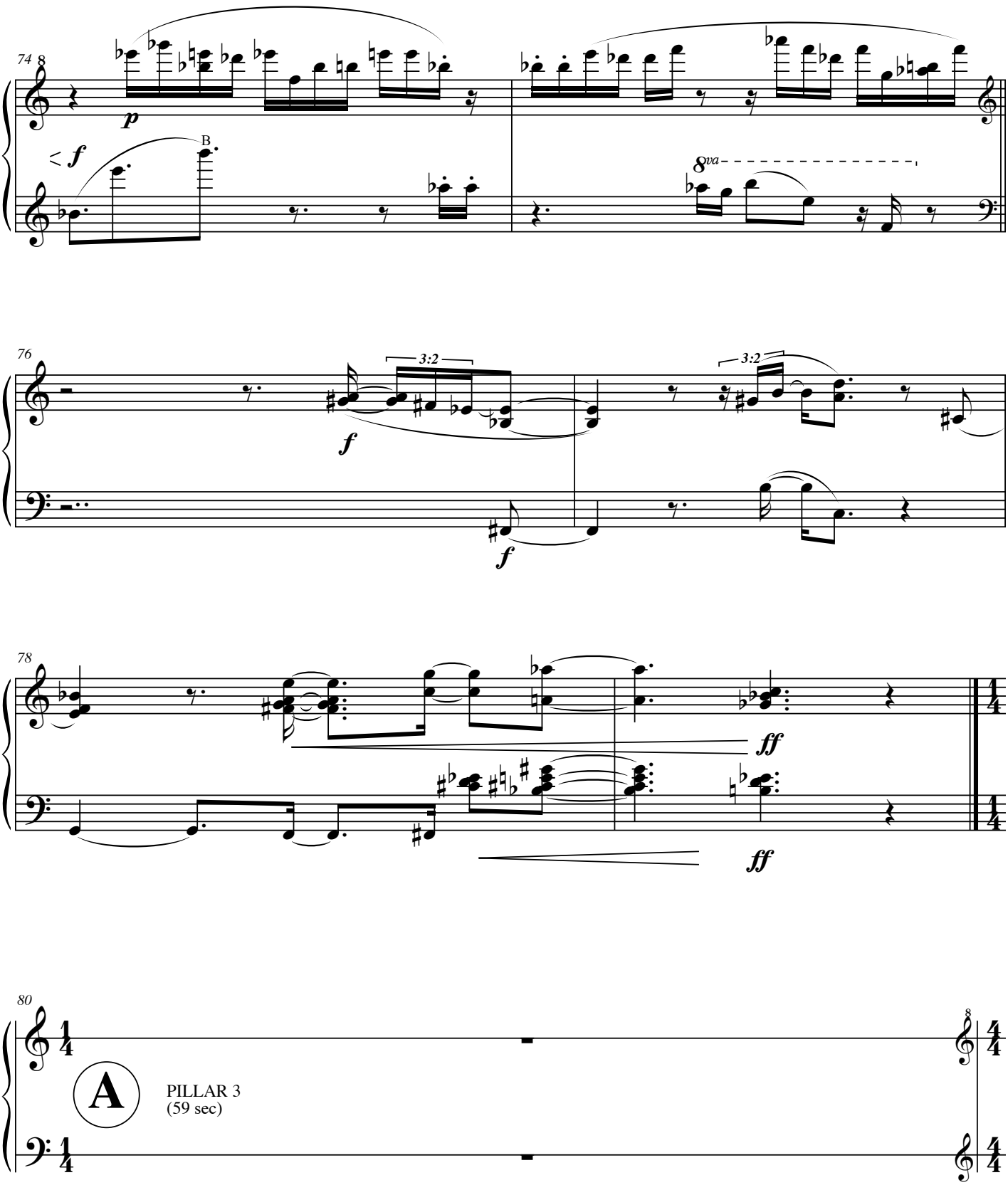

II
↑ = Tonk Right ↓ = Tonk Left ↶ = Tink
22
26
30
33
35
3:2
6:4
7:4
8va
Ped.

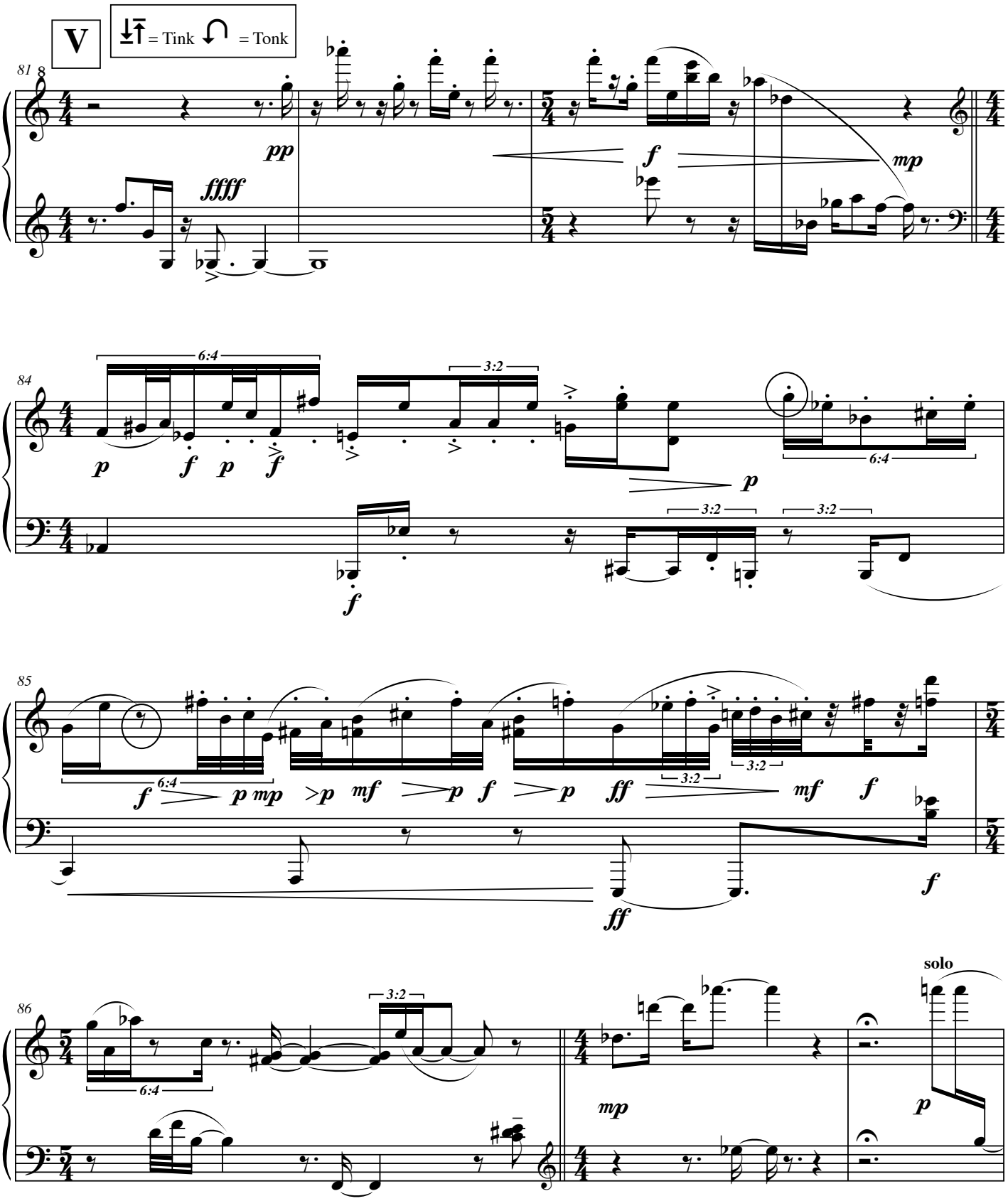

37
3:2
3:2
p
f
39
3:2
mf
mp
(wrist upside down)
42
3:2
3:2
f
p
3:2
f
sfz
Ped.
44
A
PILLAR 1
(20 sec)

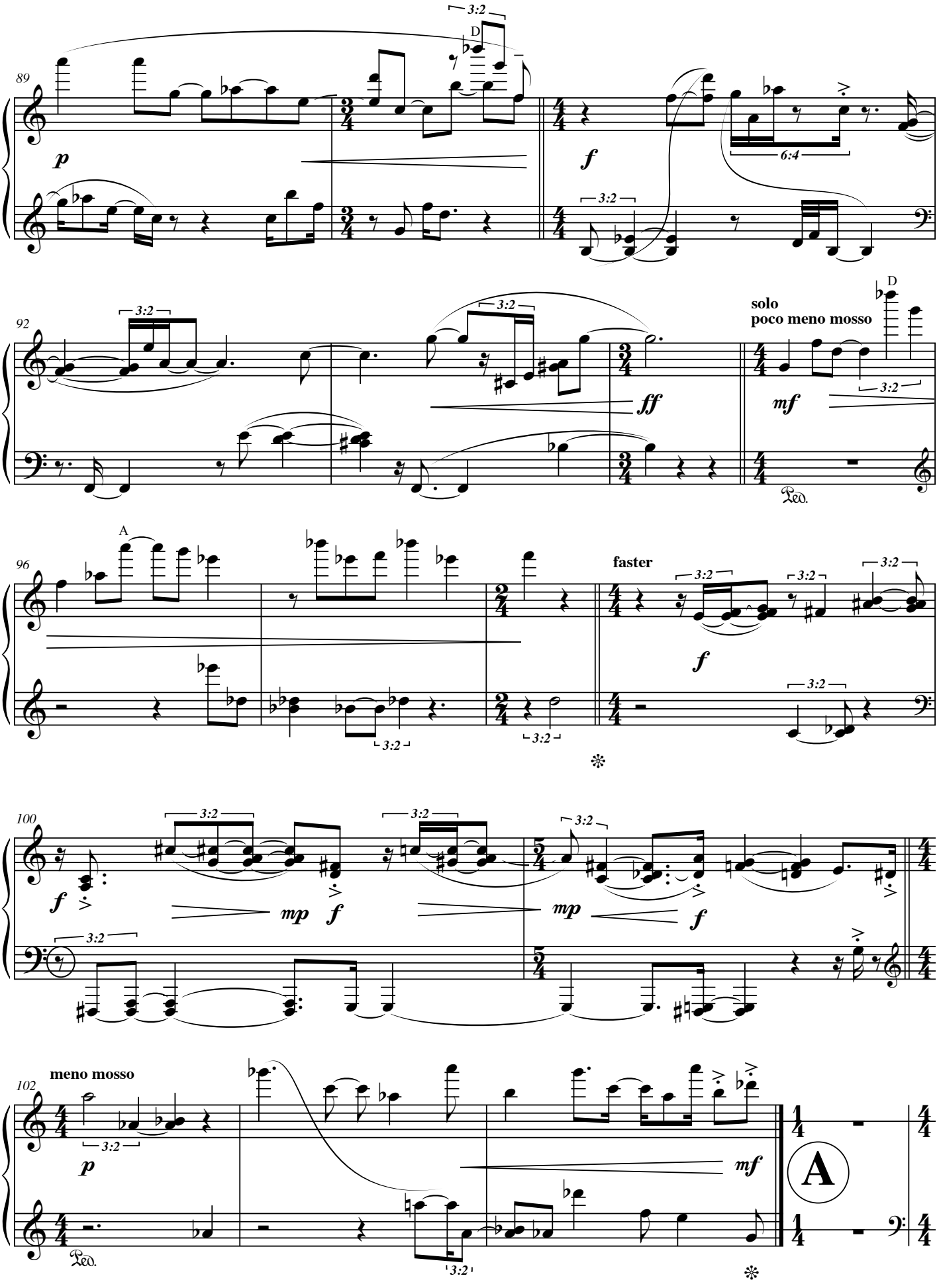

= Tink Right/Tonk Left = Tink Right + Tink Left = Stop
III
B
45
8va
sost
48
51
53

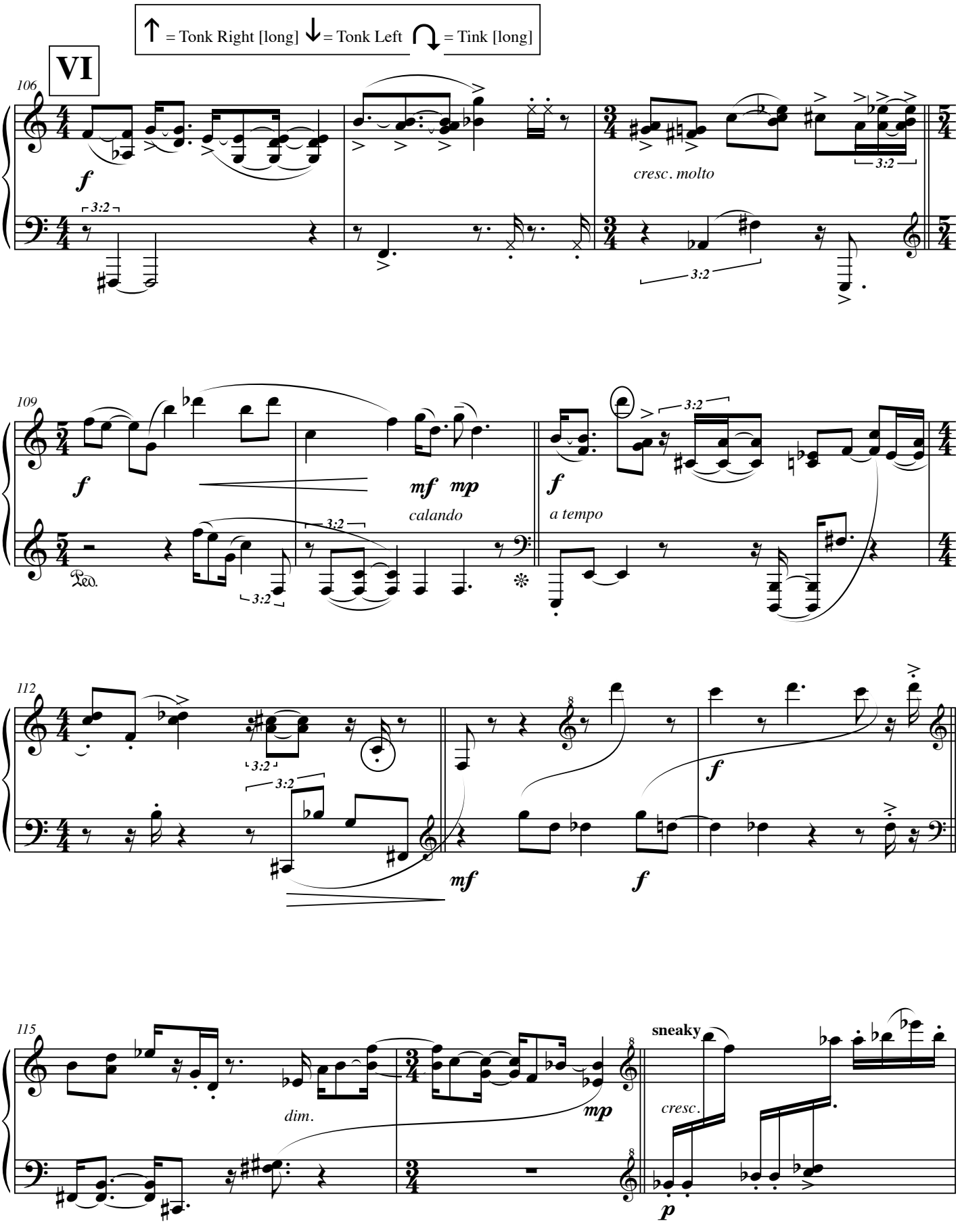

54
sub. p calm
Ped.
a tempo
56
f
p
mp
mf > p
59
ff
60
mf
A
PILLAR 2
(30 sec)

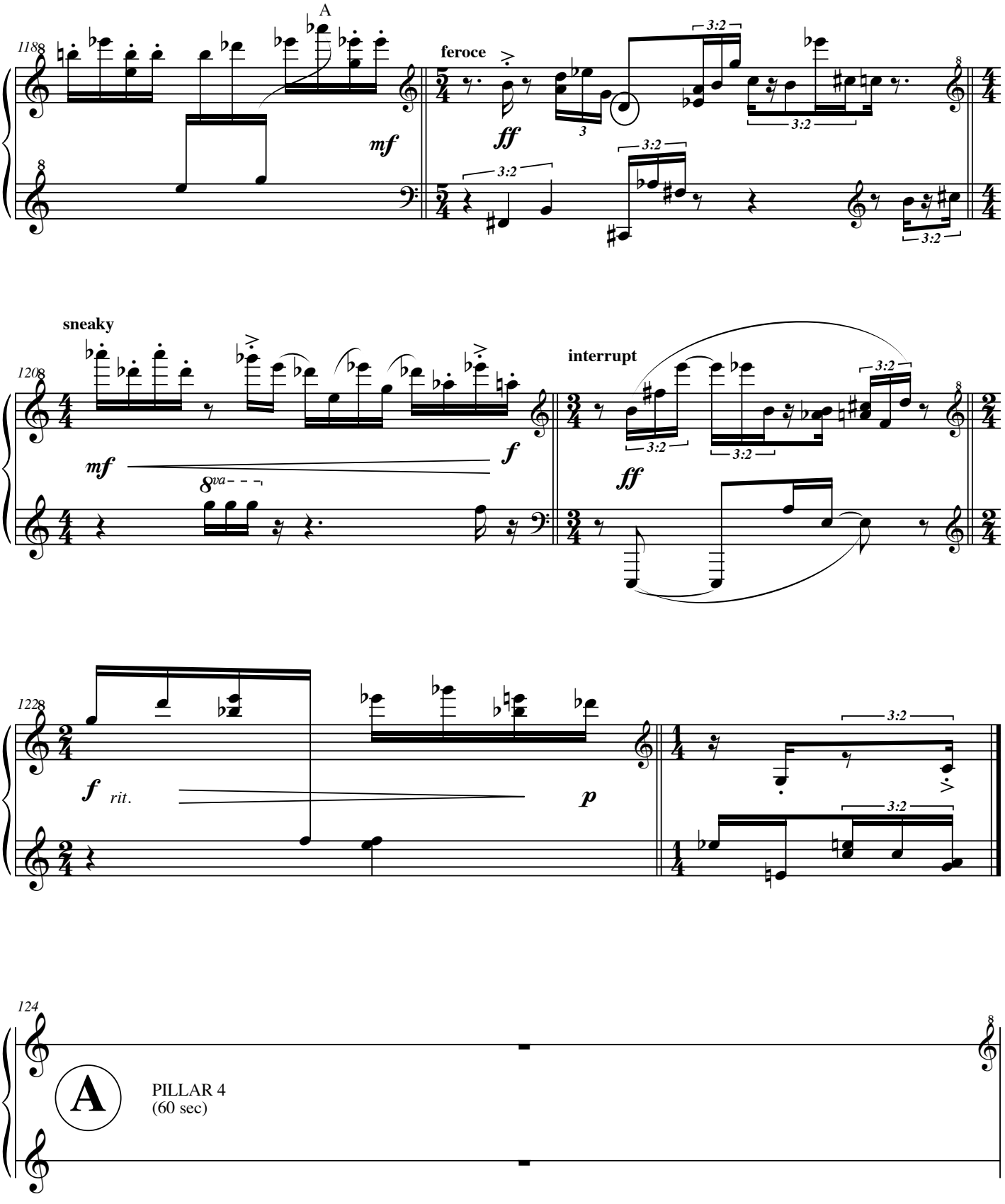

IV
↑ = Tonk ↶ = Tink
62
sfz
sfz
3:2
f
p
f
3:2
Ped.
Ped.
3:2
65
Ped.
p
pp
p
3:2
3:2
f
68
3:2
f p
f p
f
p
3:2
mp
f
mf
mf
f
71
f

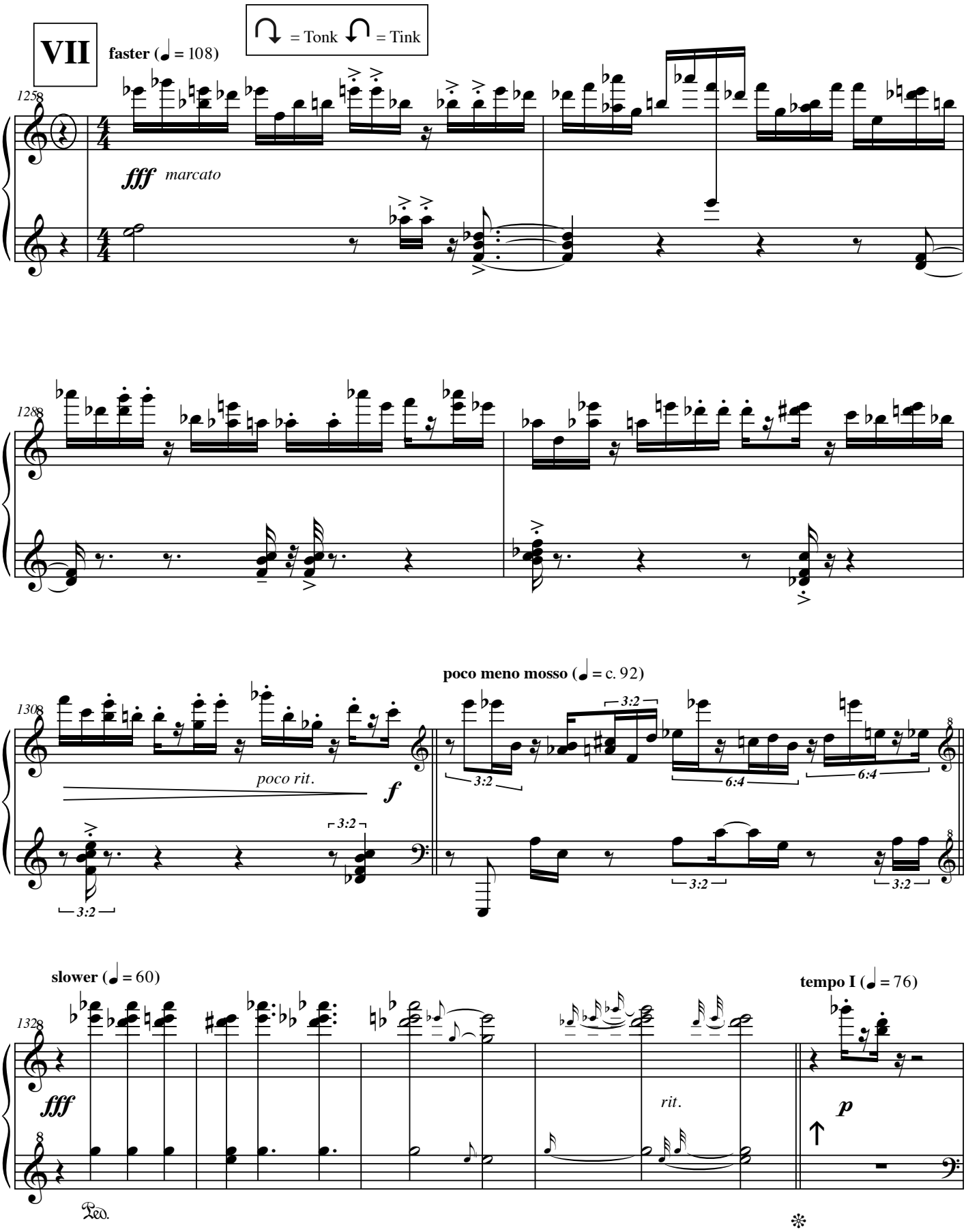

74
8
p
B
f
8va
76
3:2
f
3:2
f
78
ff
ff
80
A
PILLAR 3
(59 sec)
8

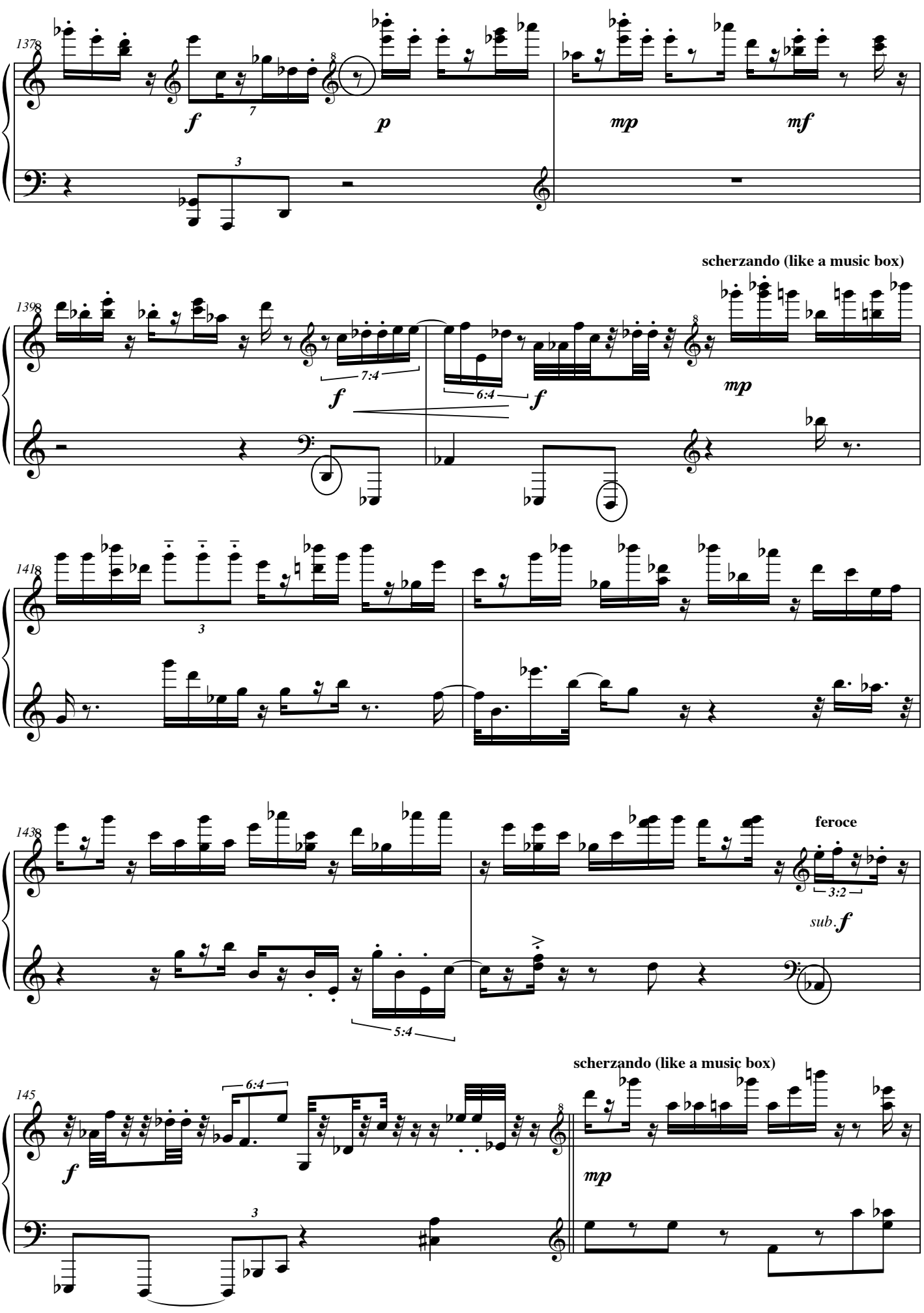

V
= Tink
= Tonk
81
8
pp
ffff
f
mp
84
6:4
3:2
p
f
p
f
p
f
6:4
3:2
3:2
85
f
6:4
p
mp
p
mf
p
f
p
ff
3:2
3:2
mf
f
f
ff
86
3:2
6:4
mp
solo
p

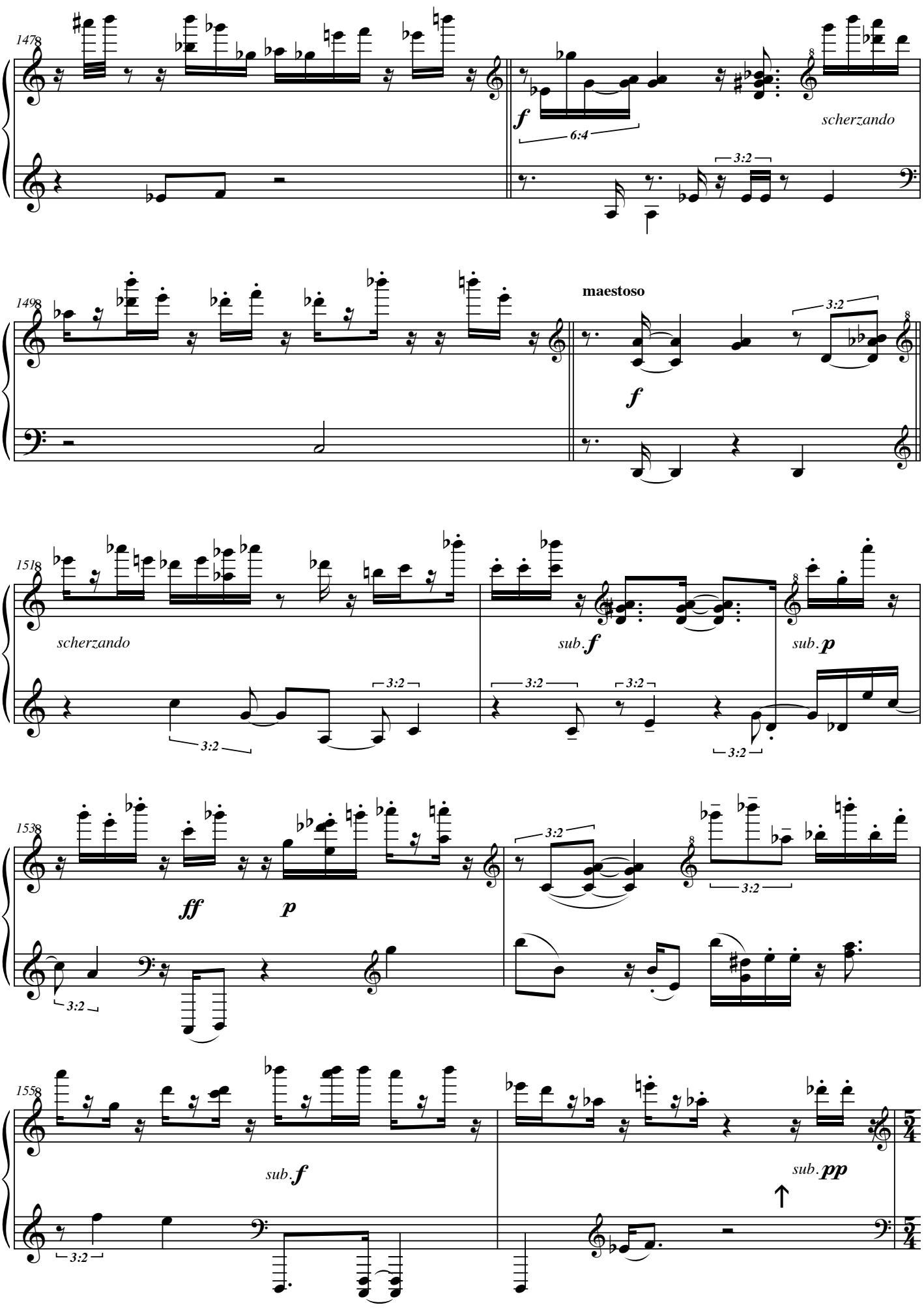

89
D
3:2
p
f
6:4
92
solo
poco meno mosso
ff
mf
Ped.
96
A
faster
100
mp
meno mosso
102
Ped.
A

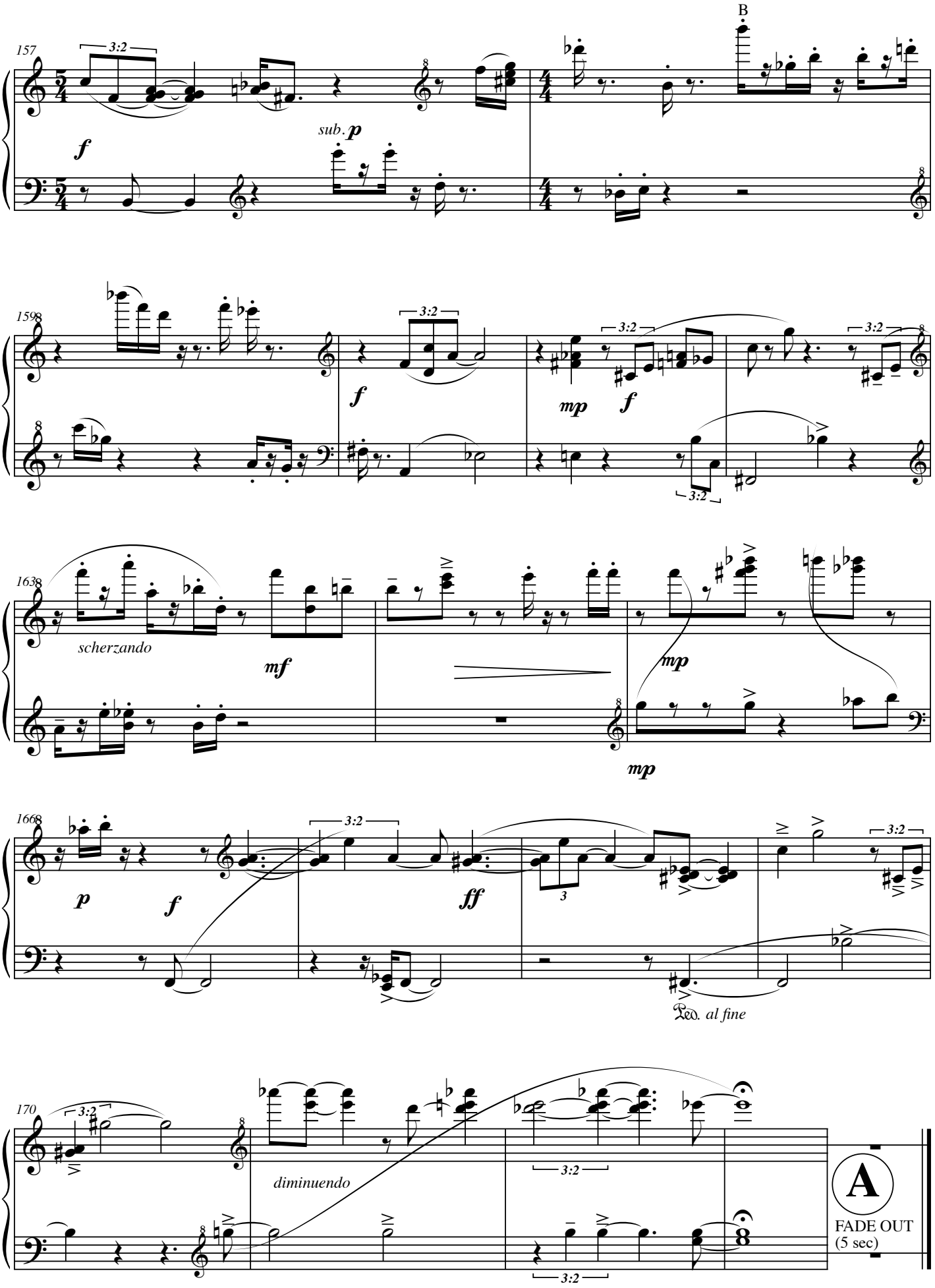

↑ = Tonk Right [long] ↓ = Tonk Left = Tink [long]
VI
106
f
3:2
cresc. molto
109
f
mf mp
calando
f
a tempo
Ped.
112
mf
f
115
dim.
mp
sneaky
cresc.
p


A
118
feroce
mf
ff
3:2
sneaky
120
mf
f
8va
interrupt
ff
122
f
rit.
p
124
A
PILLAR 4
(60 sec)


VII
= Tonk = Tink
faster (♩ = 108)
125
fff marcato
128
130
poco meno mosso (♩ = c. 92)
poco rit.
f
3:2
6:4
132
slower (♩ = 60)
fff
rit.
tempo I (♩ = 76)
p
Ped.


137
f
7
p
mp
mf
3
scherzando (like a music box)
139
7:4
f
6:4
f
mp
141
3
143
feroce
3:2
sub. f
5:4
145
6:4
f
3
scherzando (like a music box)
mp


147
f
6:4
scherzando
3:2
149
maestoso
f
3:2
151
scherzando
3:2
sub. f
3:2
3:2
3:2
sub. p
153
ff
p
3:2
3:2
3:2
155
3:2
sub. f
sub. pp


B
157
3:2
f
sub. p
159
f
mp
f
163
scherzando
mf
mp
mp
166
p
f
ff
3
Ped. al fine
170
diminuendo
A
FADE OUT
(5 sec)