

Nolan Krell
Some of them were superstitious
for solo piano
2015/2017

Some of them were superstitious (2017 version)

program note:

why romanticize a machine?
 how can bodiliness become time?
 where do the body and the machine intersect?
 what constitutes an accident when the operator knows the risk of failure?

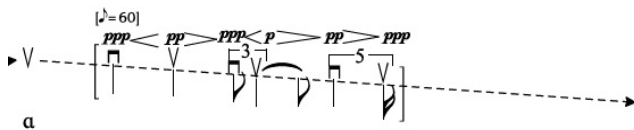
performance directions:

Time structure:

The duration and time of this piece are determined by the pianist's breath. Each system represents one inhale and exhale of the performer. The first third of the measure as an inhale (represented by the "down-bow") and the remainder as an exhale ("up-bow"). This breath should always be through the mouth and on the edge of the audience's audibility.

Breaths should always be full and slow; the ends of which should have a desperate quality.

Breath may be unvoiced (dashed arrows) or voiced (solid arrows). When voiced, the performer should use the voice to create an unstable pitch in the middle range of the voice. This should be very breathy and linger on the edge of actual voice production.



Breath may be rhythmic for short durations (confined in the scope of the larger, "structural breath"). Once this rhythmic breathing is completed, the last breath should reform and continue with the larger breath.

Mouth shapes (in IPA):

m = closed mouth. The 'm' in 'moth'.

α = open mouth (but not dramatically wide). An 'ahhh' sound like in the word 'on'.

f = like the fricative 'f' in 'friend'.

∫ = 'shhh' like in 'should'. There should also be a small whistling sound.

Hand techniques:



The key action takes place in the treble clef space of the system. The top line indicates the highest pitch on the piano. The bottom line indicates a key chosen by the performer to be the bottom of the range of the piece. This should be between 2 and 3 octaves below the highest 'c' (ie, the piece should exist between c5-c8 and c6-c8).

- □ Repeatedly tap the key.
- ◆ ◇ Grip key with thumb and index or middle finger and jiggle the key back and forth.
- ▲ △ With fingernail, scrape the surface of the key.
- ○ Ordinary depression of key while muting the string with your free hand. The key should be played as gently as required to make pitch.

Pitches are not specified. They can be selected by the performer based on their approximate location within the range of the piece. A black notehead indicates a black key and an empty notehead indicates a white key. The line extending from a notehead indicates the duration of the action as well as some semblance of the physical nature of the action.

T/B = The 'top' and 'bottom' of the surface of a key: the top being the furthest point from the performer and the bottom being the closest to the performer. In the context of an ordinary muted note, this indicates where the performer is to touch the string: top being as far as reasonable from the performer and bottom being as close to the hammer as possible without touching it. An arrow from T to B or B to T indicates a gradual transition from one to another.

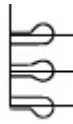
Circled Numbers:

Circled numbers are remembered pitches (there are 5 of them). An '!' preceded by a number indicates that a performer should memorize which pitch they perform for future indications of that circled number. There should be an emphasis on memory and these pitches should not be prepared ahead of performance.

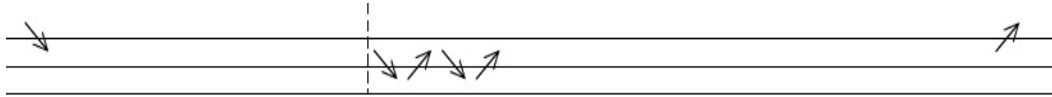


Grey contours do not indicate amplitude but rather the likelihood of pitch being produced. This does somewhat closely correspond to amplitude. The top line indicates a 100% chance of pitch and the bottom line indicates a 0% chance.

Pedals:



Pedal clef. Each line represents specific pedaling directions. This clef coordinates which pedal should be used. The top pedal on the clef is the right (sustain) pedal on the piano and the bottom pedal is the left (una corda) pedal. On the pedal clef, a downward arrow indicates pressing down the specified pedal and an upward arrow indicates releasing the specified pedal. This should not be done in an overly dramatic or emphasized way but it should also not be completely hidden. Sometimes the actions of the pedals coordinate with the actions of the hands.



This piece may be amplified.

Approximate duration: 7'-8'

for/to Liam Ross Gibson

Nolan Krell
Some of them were superstitious
for solo piano
2015/2017

(unvoiced)
□
m

B
□

□
m

B
□

□
m

α

①!

□ a m V →

[♩ = 60]
pp > *ppp*
 (slight voice) [V 3]

□ f V →

(unvoiced) m a V →

[*ppp* < *pp* > *ppp* < *p* > *pp* > *ppp*]

Diagram 1: Musical score system 1. It features a treble clef staff and a bass clef staff. A dashed line with an arrow labeled 'V' indicates a crescendo leading to a peak and then a decrescendo. A square box with a circled '1' is on the treble staff, with an arrow pointing to a note labeled 'T' and another arrow pointing to a note labeled 'B'. A grey shaded area is under the treble staff. A triangle on the treble staff is labeled 'T' and 'B'. The bass staff has a downward-pointing arrow on the left and an upward-pointing arrow on the right.

Diagram 2: Musical score system 2. It features a treble clef staff and a bass clef staff. A dashed line with an arrow labeled 'V' indicates a crescendo leading to a peak and then a decrescendo. A square box with a circled '3' is on the treble staff, with an arrow pointing to a note labeled 'T' and another arrow pointing to a note labeled 'B'. A square box with a circled '4' is on the treble staff, with an arrow pointing to a note labeled 'T' and another arrow pointing to a note labeled 'B'. A grey shaded area is under the treble staff. A triangle on the treble staff is labeled 'T' and 'B'. The bass staff has a downward-pointing arrow on the left and an upward-pointing arrow on the right.

Diagram 3: Musical score system 3. It features a treble clef staff and a bass clef staff. A dashed line with an arrow labeled 'V' indicates a crescendo leading to a peak and then a decrescendo. A square box with a circled '3' is on the treble staff, with an arrow pointing to a note labeled 'T' and another arrow pointing to a note labeled 'B'. A square box with a circled '4' is on the treble staff, with an arrow pointing to a note labeled 'T' and another arrow pointing to a note labeled 'B'. A grey shaded area is under the treble staff. The bass staff has a downward-pointing arrow on the left and an upward-pointing arrow on the right. Above the system, there is a musical notation for a piano passage: $[♩ = 60]$, pp , p , pp , ppp . The notation includes a 5-measure phrase and a 3-measure phrase.

Diagram 1: Musical score with treble and bass clefs. A dashed line above the staff shows a volume curve peaking at 'V' and marked with 'm'. A vertical dashed line is at the peak. The treble clef staff has notes 'T' and 'B' with an arrow from 'T' to 'B'. A circled '5!' is below the staff. A circled '2' is above the staff at the vertical line, with a dotted line extending to the right ending at 'T'. A note '(B)' has an arrow pointing to 'T'. A grey shaded area is under the staff, peaking at the vertical line.

Diagram 2: Musical score with treble and bass clefs. A dashed line above the staff shows a volume curve peaking at 'V' and marked with 'f'. A vertical dashed line is at the peak. The treble clef staff has notes '3' and '4' with arrows pointing to the staff. A grey shaded area is under the staff, peaking at the vertical line. The bass clef staff has arrows indicating fingerings.

Diagram 3: Musical score with treble and bass clefs. A dashed line above the staff shows a volume curve peaking at 'V' and marked with 'a' and 'm'. A vertical dashed line is at the peak. The treble clef staff has notes '3' and 'T' with arrows pointing to the staff. A grey shaded area is under the staff, peaking at the vertical line. The bass clef staff has arrows indicating fingerings. The text '(slight voice)' is written above the staff on the right.

(unvoiced)
f

[♩=60] ppp p ppp

[♩=60] 3 3

③

④

②

T → B

(slight voice)
f

m

[♩=60] 3 5

③

④

T → B

a

[♩=60] 5 3

⑤

T → B

(unvoiced)
f

[♩=60] B

③

④

T → B