1979

CINDY 633 : LOYA CALLED IS WAITING FOR THE PLUMMER

a drone for solo piano with optional amplification

[conventionally notated version]

Commissioned by Barney Childs for The University of Redlands New Music Ensemble.

PHIL WINSOR

Alpheus Music Corp
Hollywood, Calif

M-117

PERFORMANCE INSTRUCTIONS

1) One or more pianists may perform the piece. Players should begin and end in canon, allowing five seconds between entrances. When the piece is performed by a soloist, he or she may prepare a pre-recorded tape of one or two readings of the work for playback with the live performance.

2) AMPLIFICATION is optional (but preferred by the composer). Microphones should be placed at the far end of the piano close to the strings to minimize the percussive hammer attacks and produce maximum resonance. Loudspeakers may be placed on the stage or around the audience.

3) All pianists should be locked-into a common eighth-note pulse, subdivided from the basic pulse/tempo of half-note = mm 60 al meno.

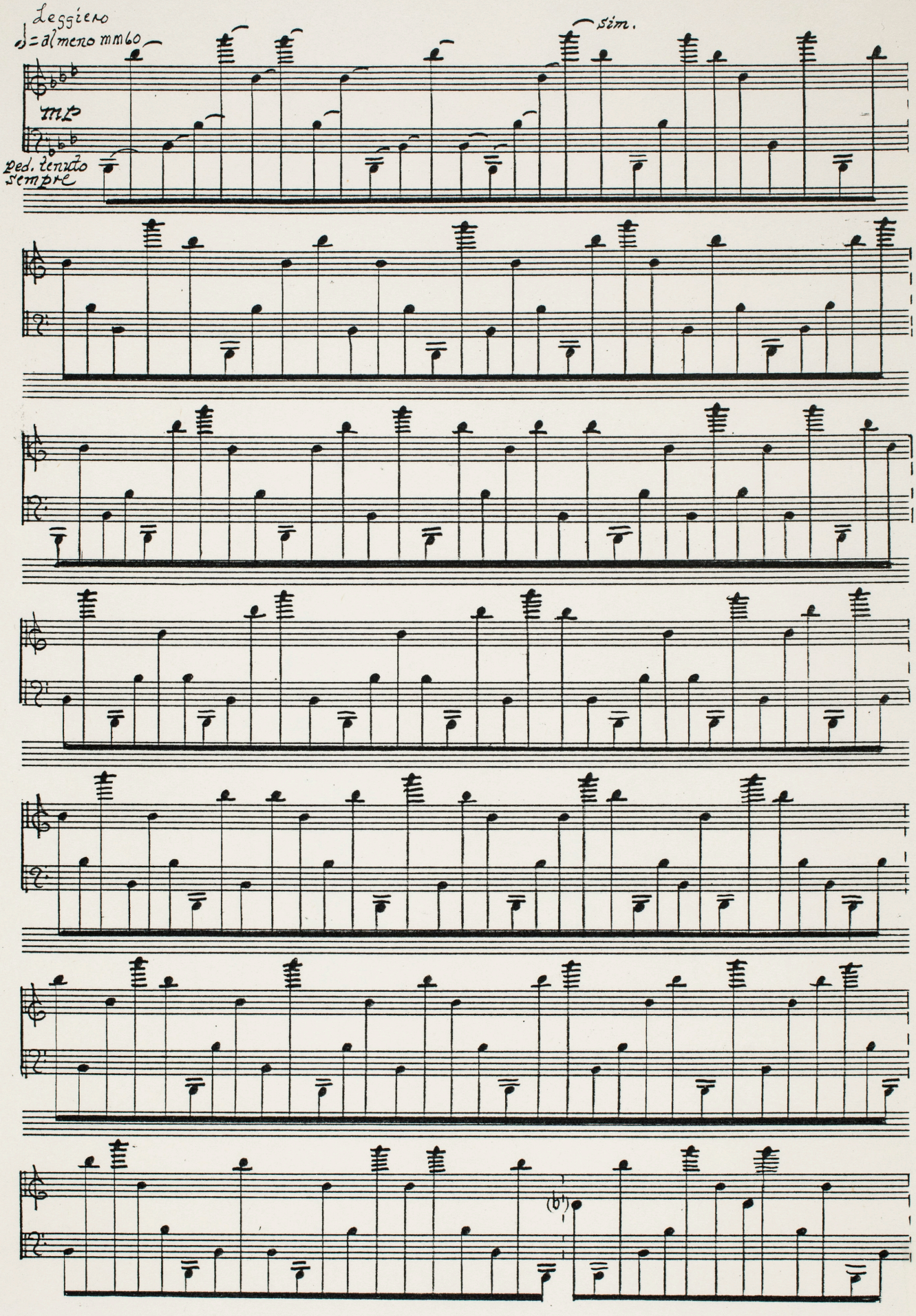
4) All segments enclosed by repeat signs are to be given <u>at least</u> one repetitic Additional repetitions are at the discretion of the performer(s), but all pianists must repeat the segment the same number of times.

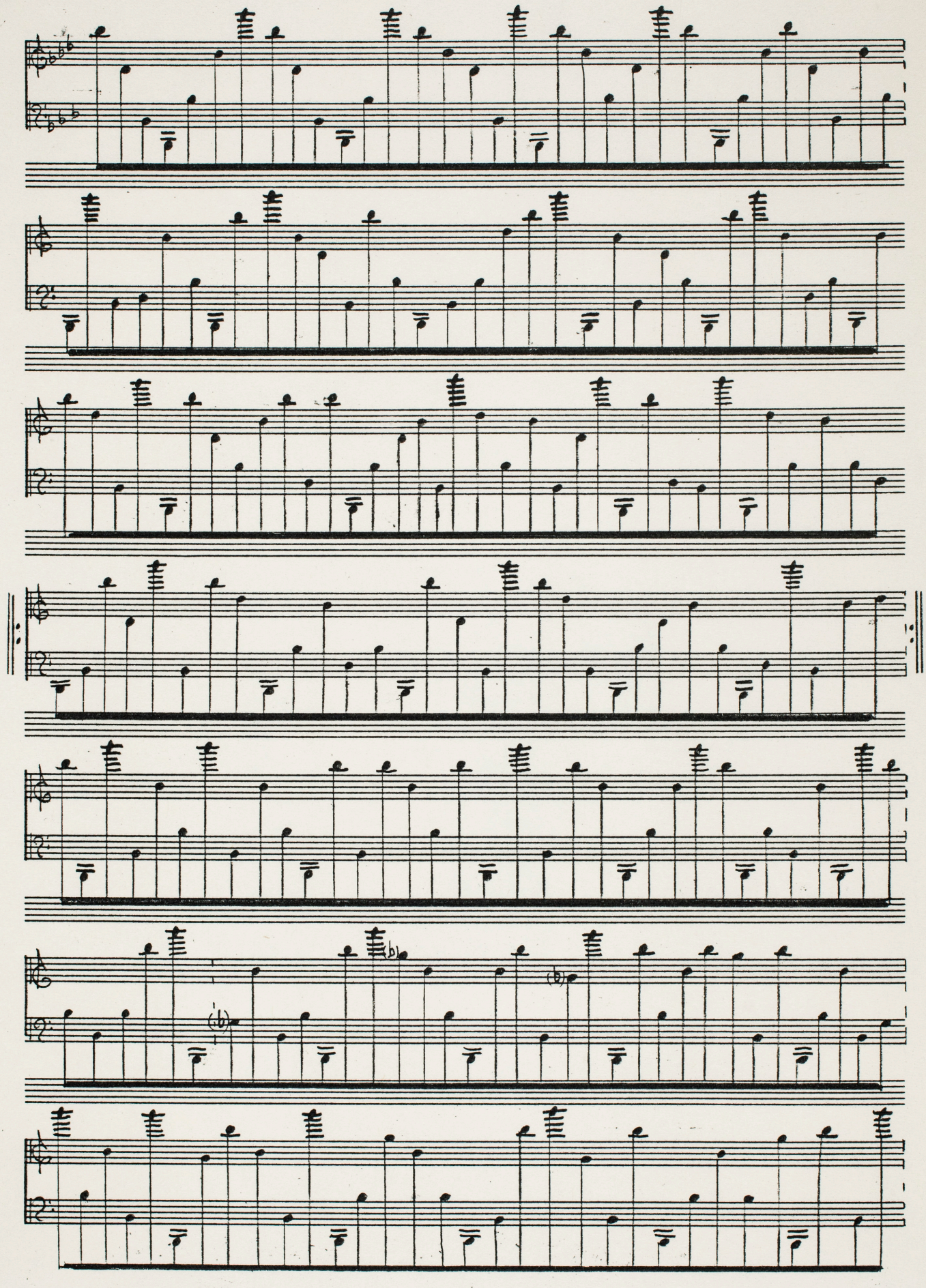
5) Dynamics are at the performer's discretion, but sfz attacks must always be avoided.
<u>The piece should be played as leggiero as possible</u>.

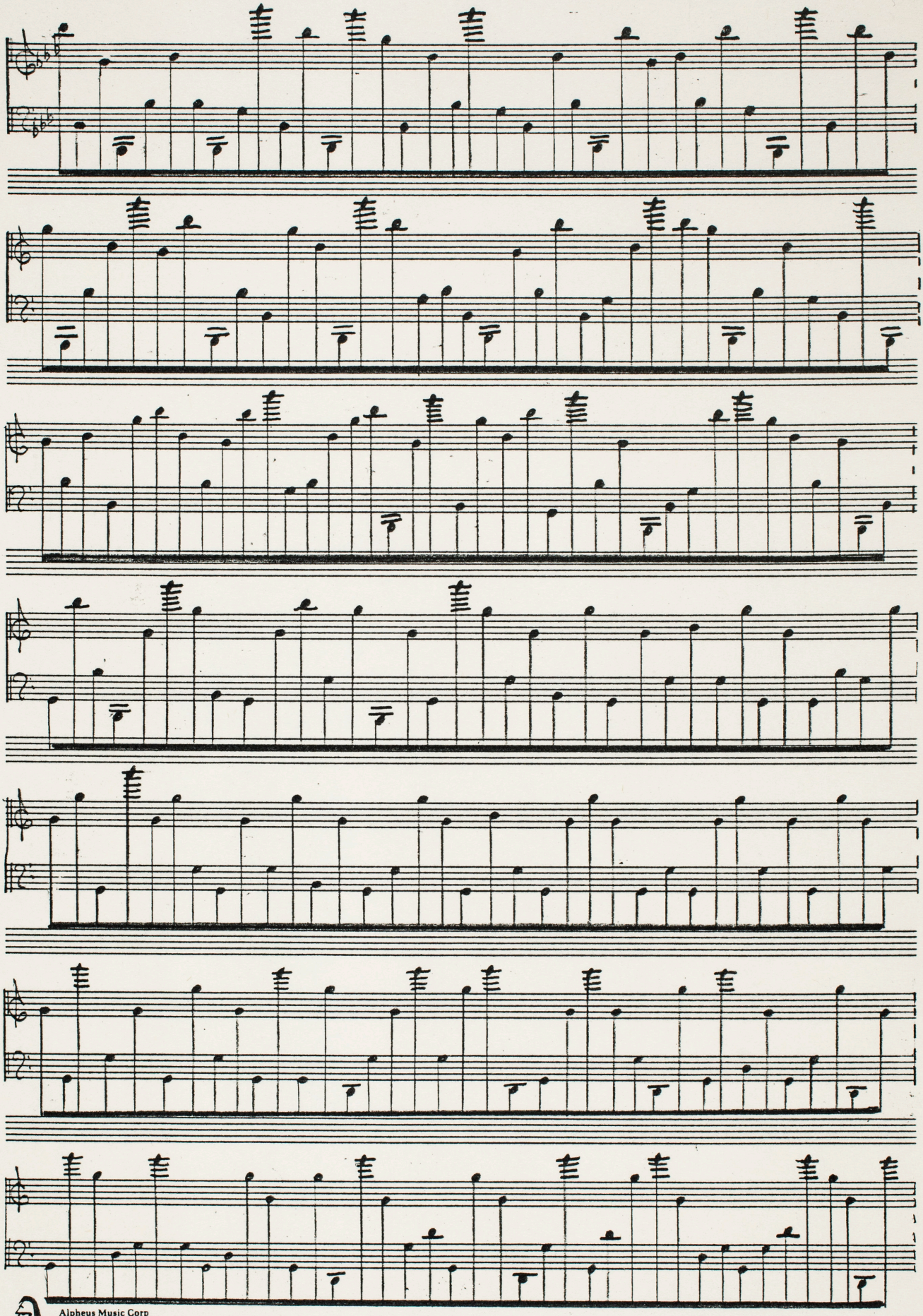
6) The sustaining pedal must be held without release throughout the work.

7) Because the pitches G-flat, B-Flat, and D-flat are the only ones used in this piece, it may be helpful to tape down all keys sounding A-flat and E-flat to avoid accidental activation of these pitches.

8) An improvised version of this drone is available from the composer.


Leggiero
♩= al meno mm 60
sim.
mp
ped. tenuto sempre
(b♭)





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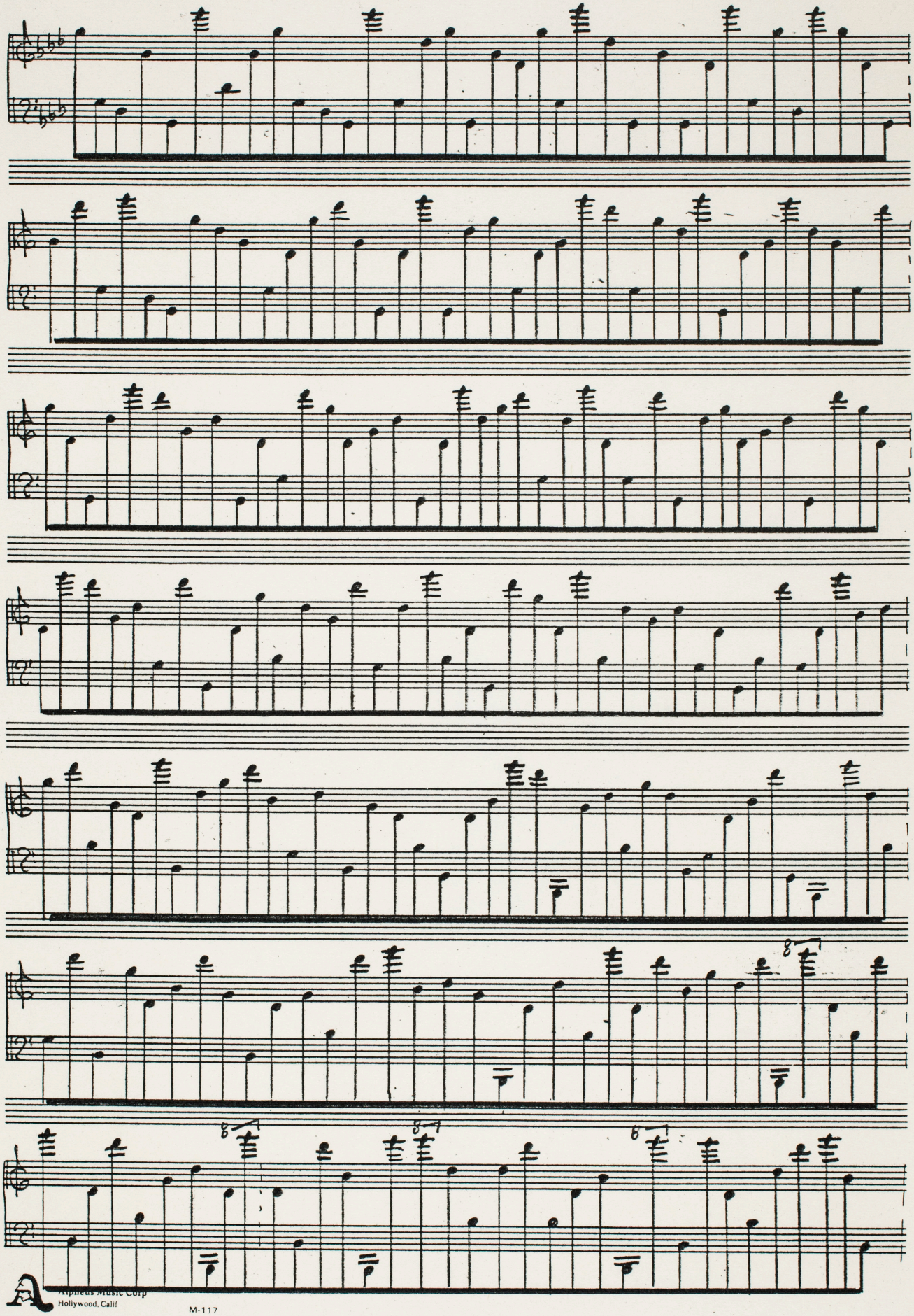

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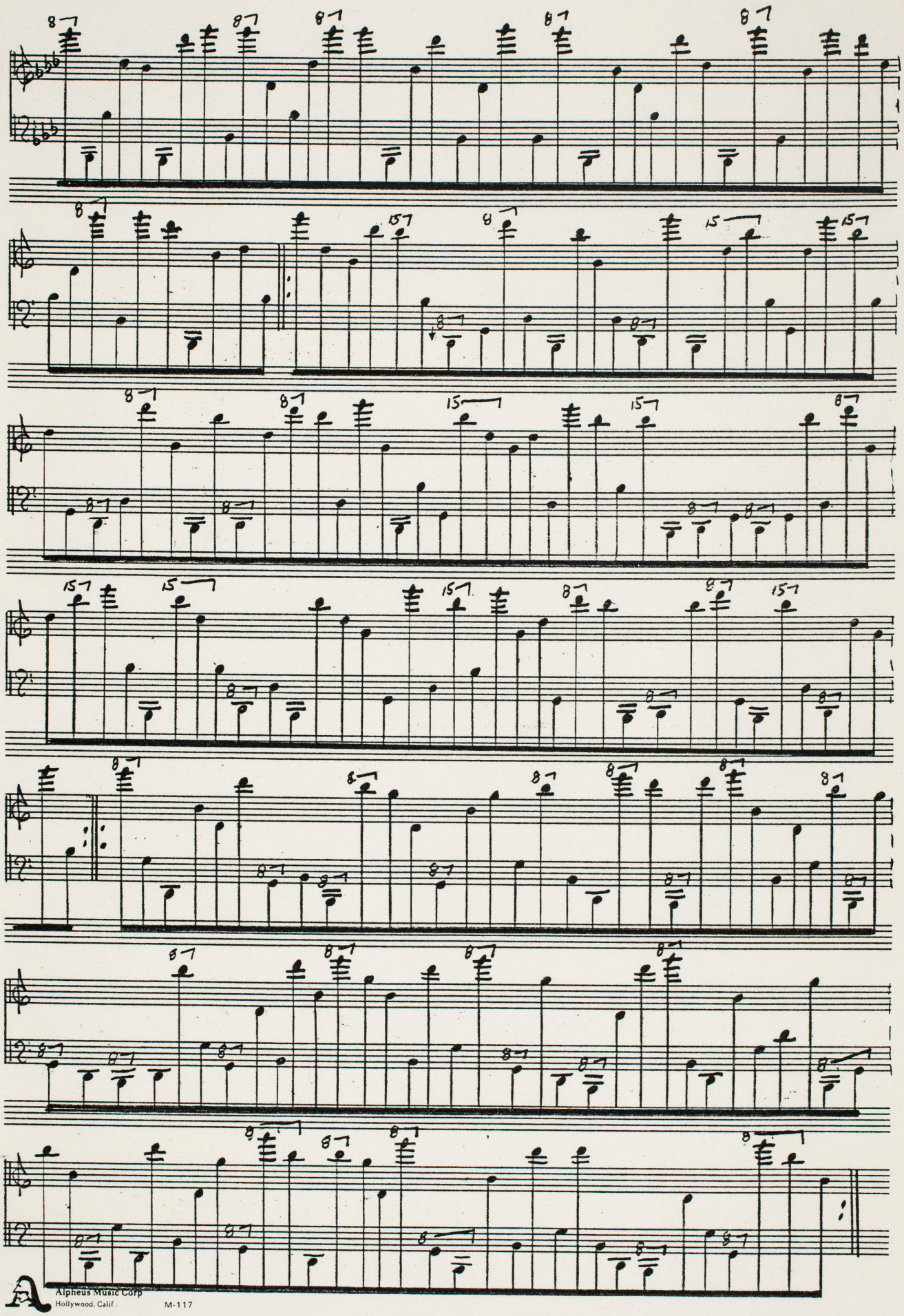

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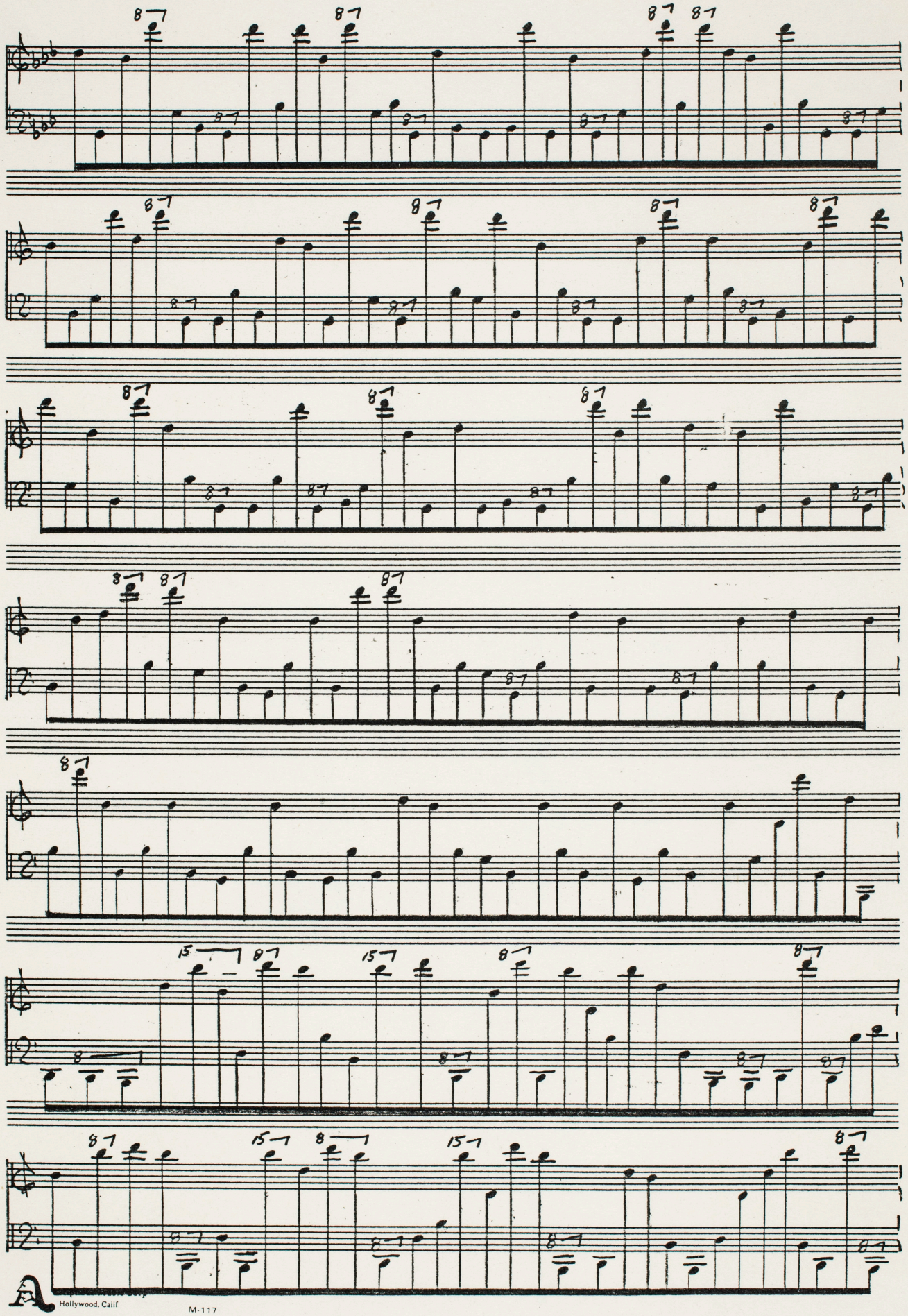

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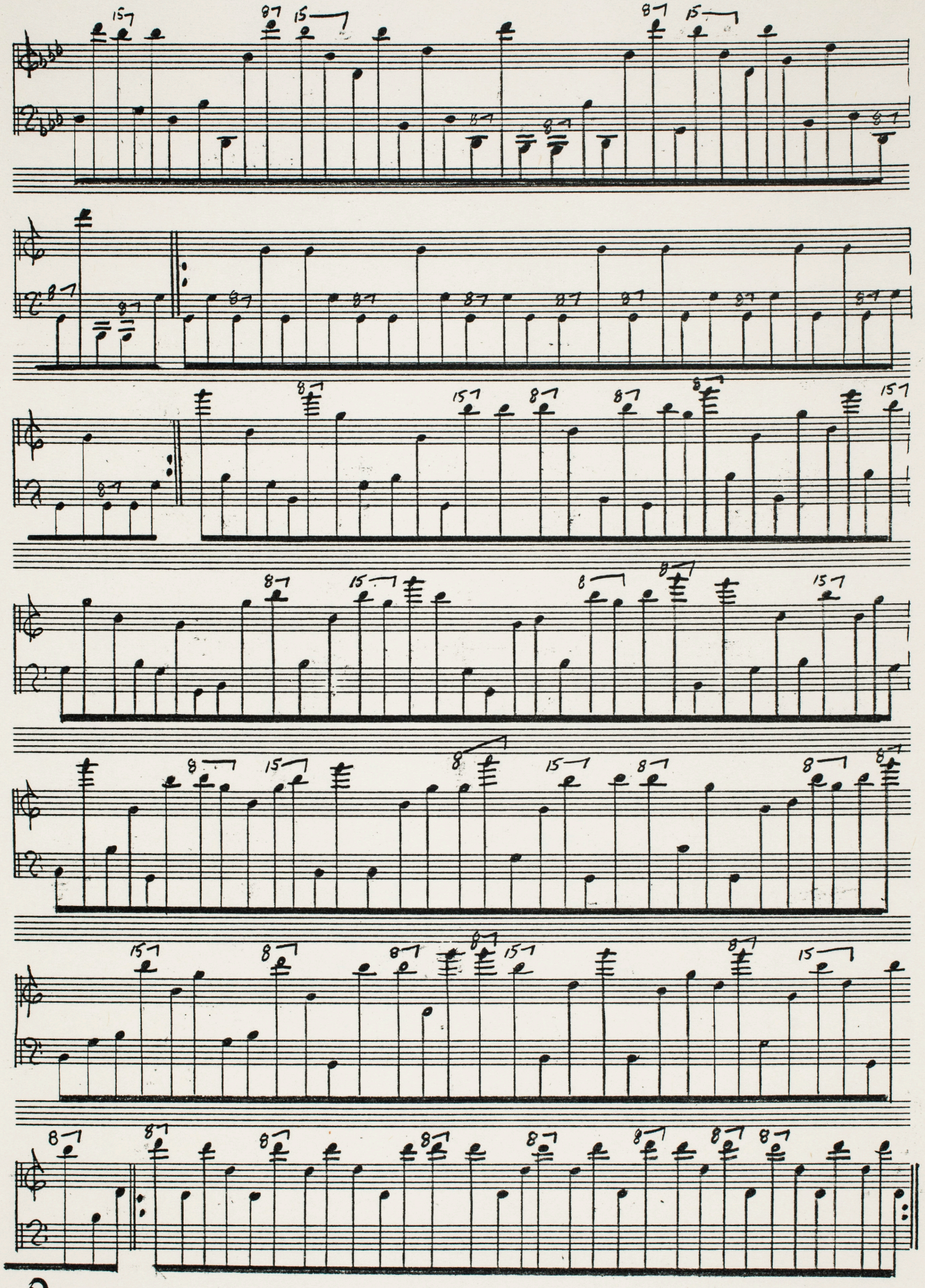

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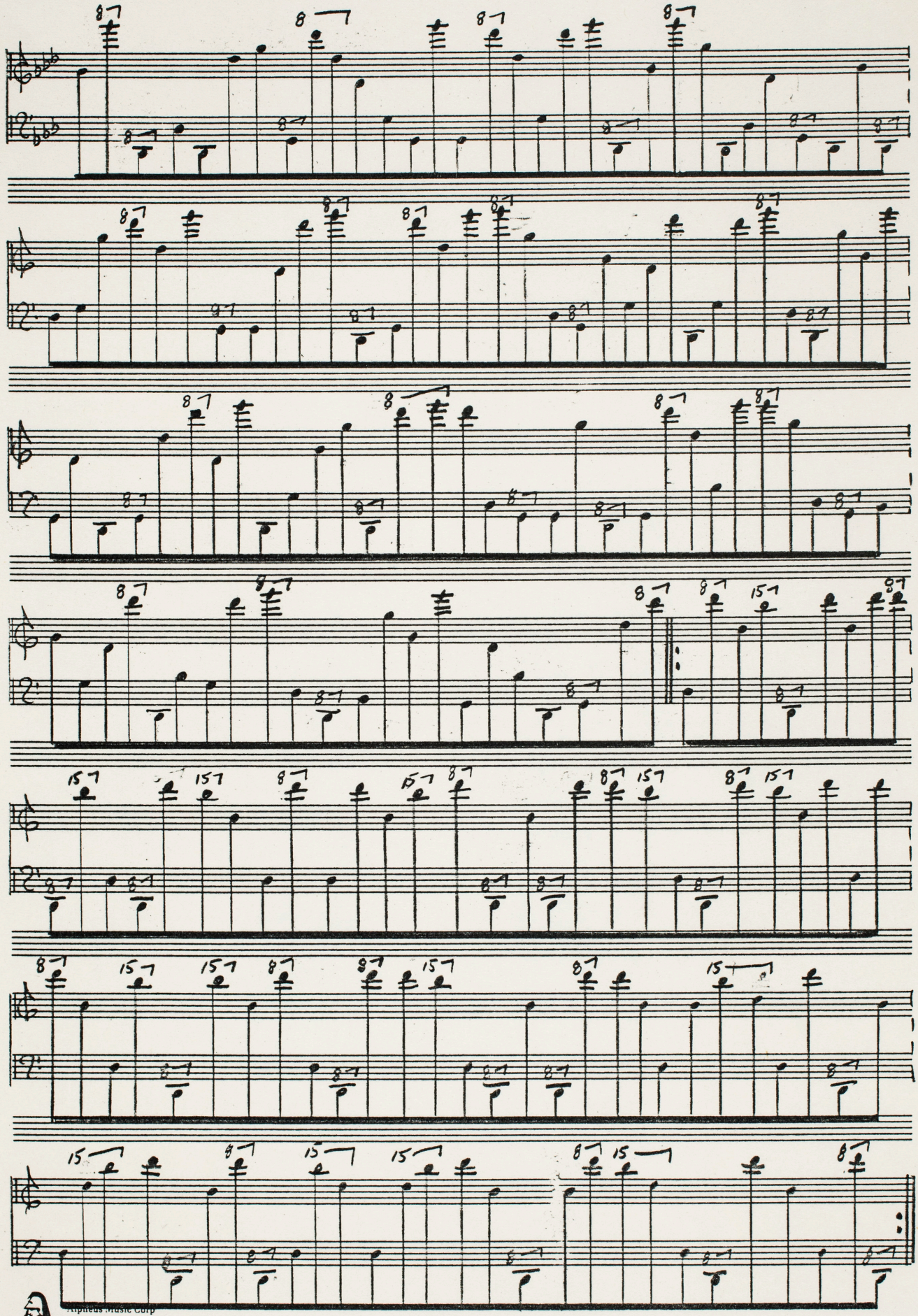

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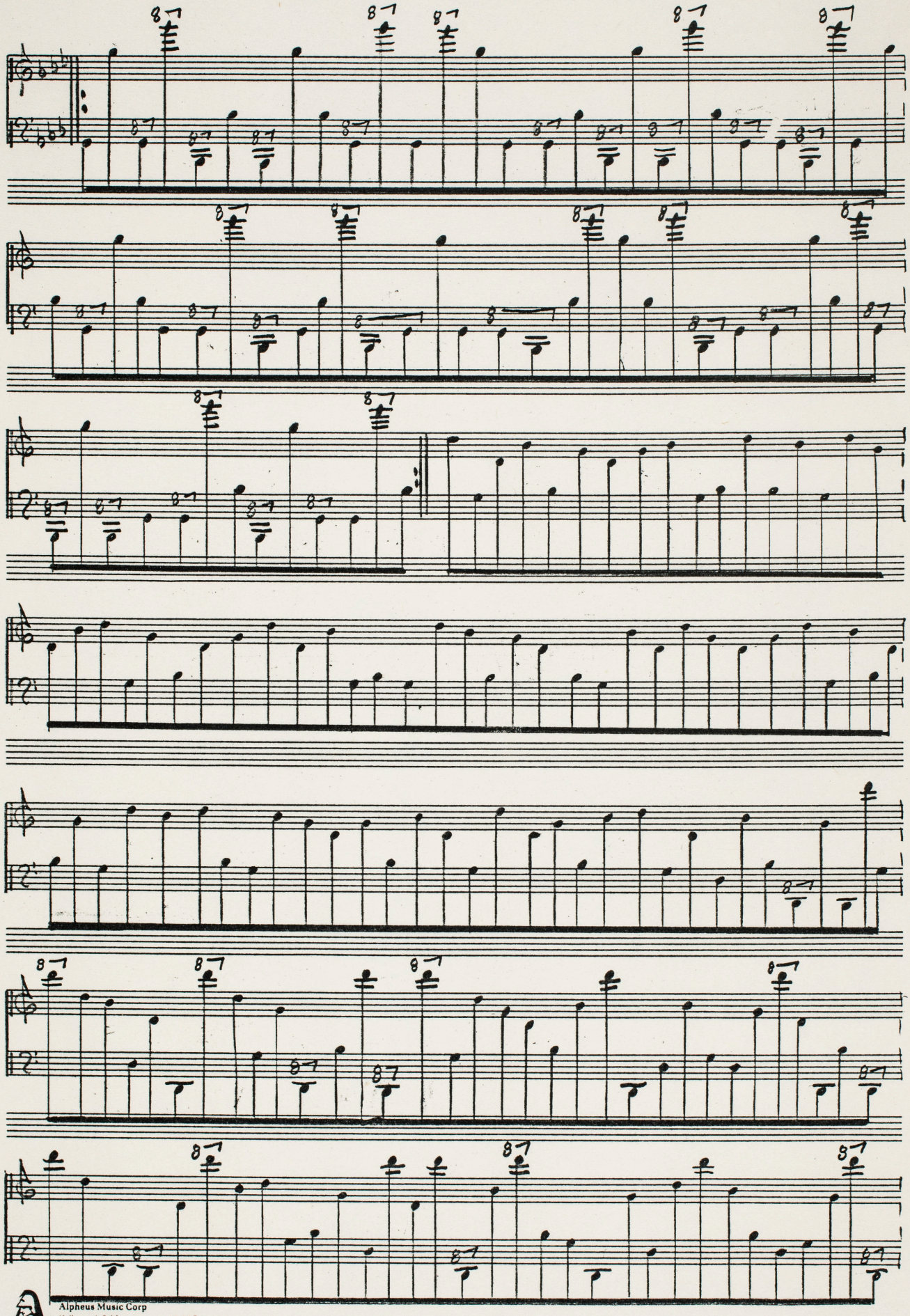

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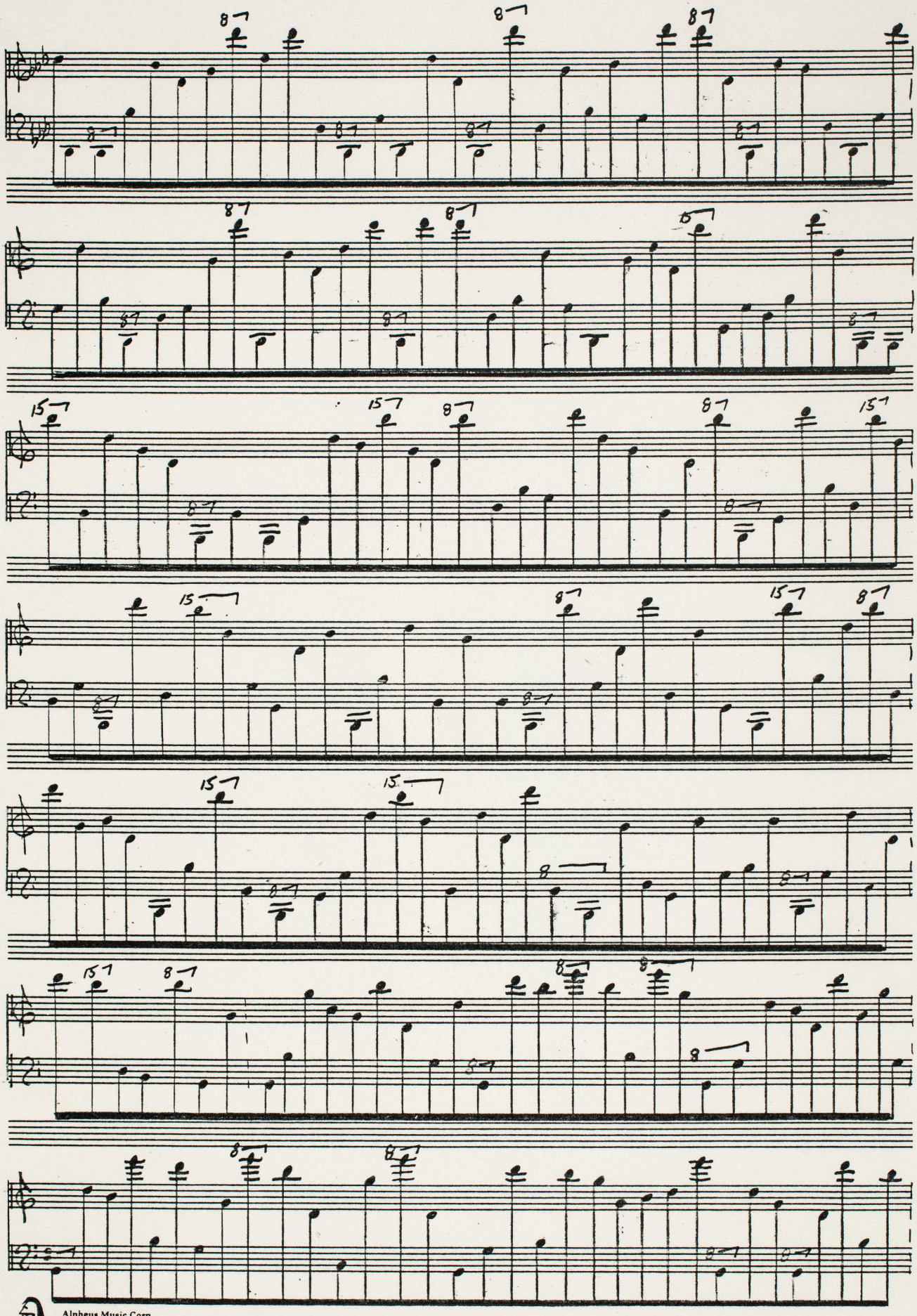

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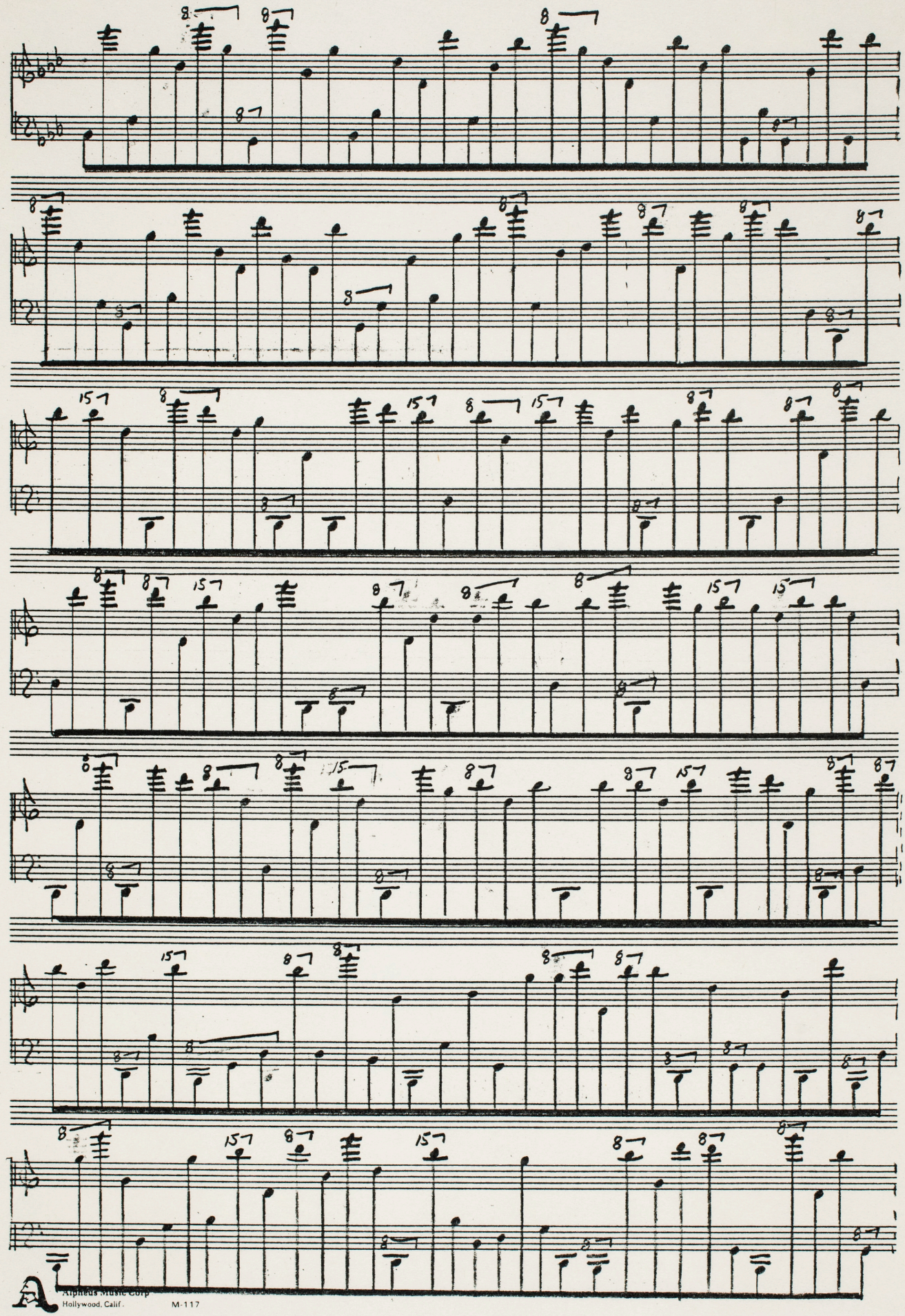

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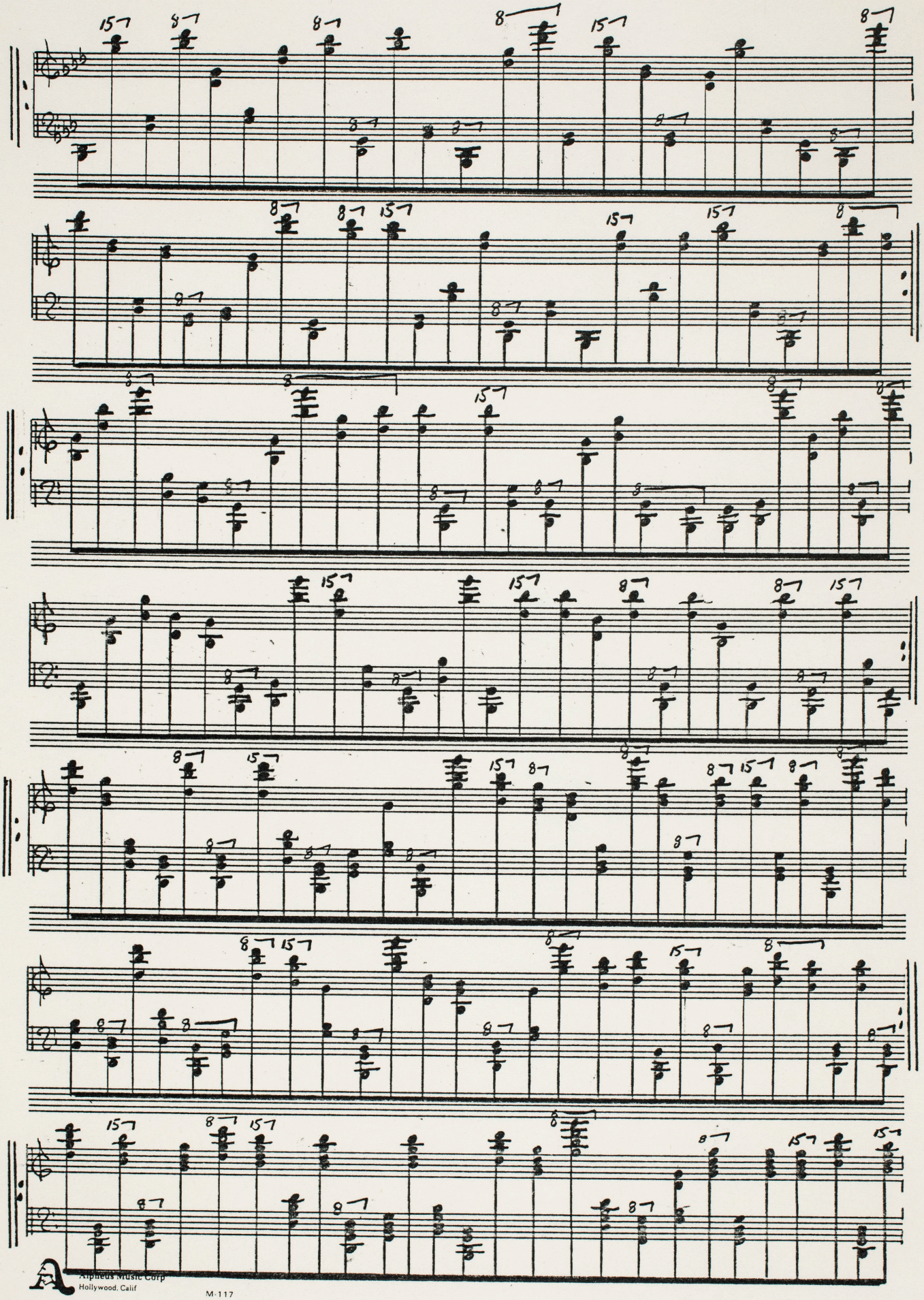

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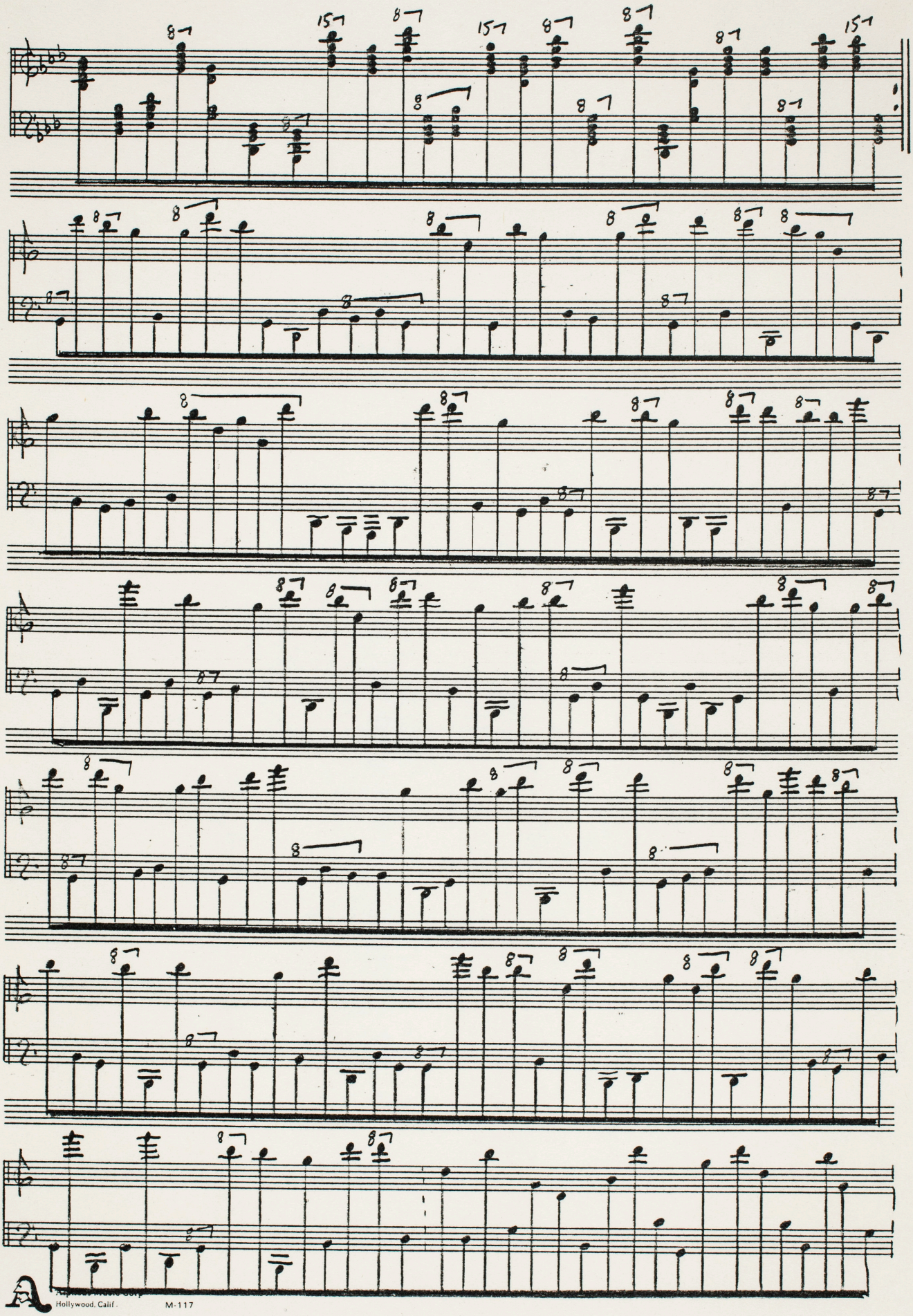

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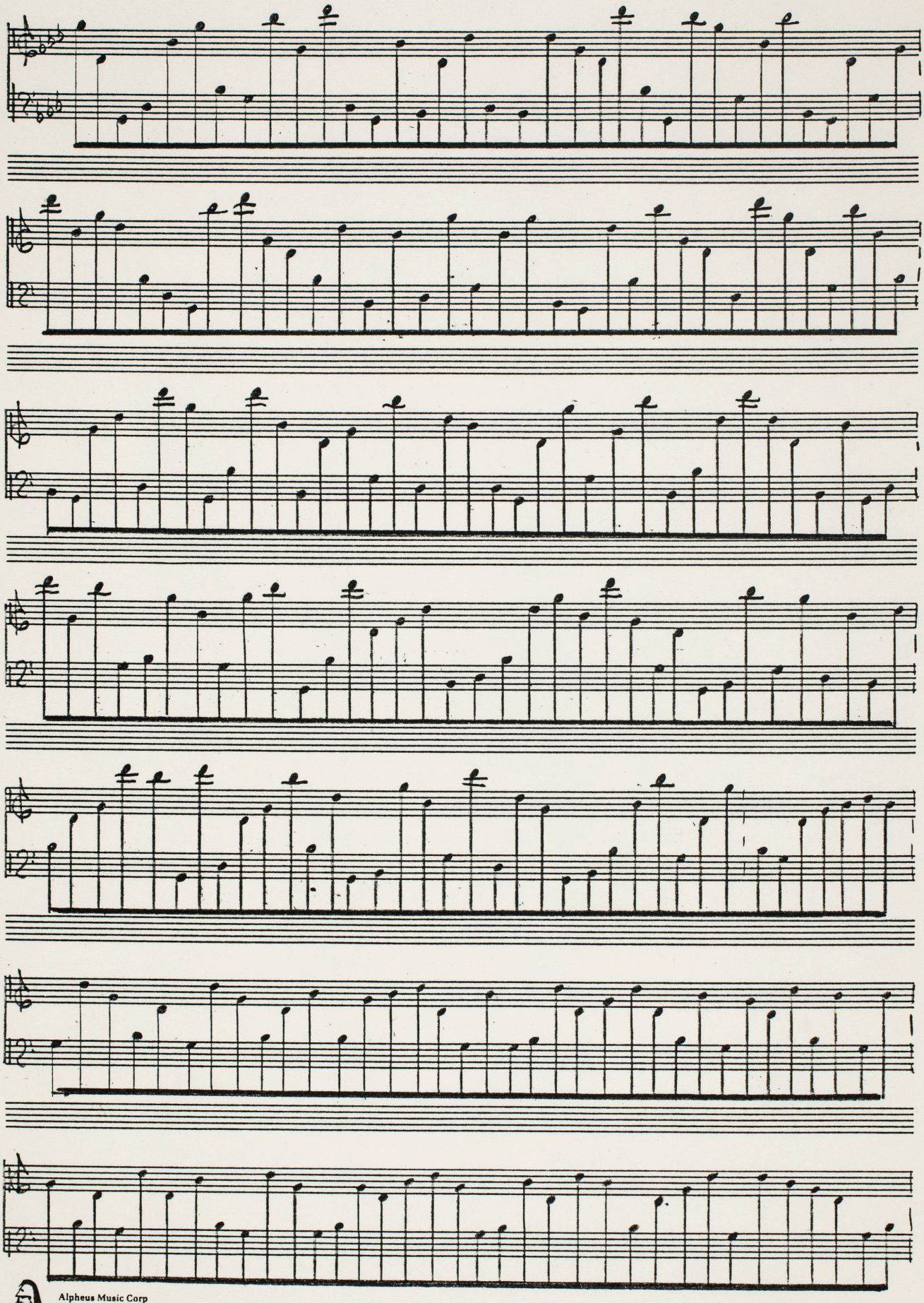

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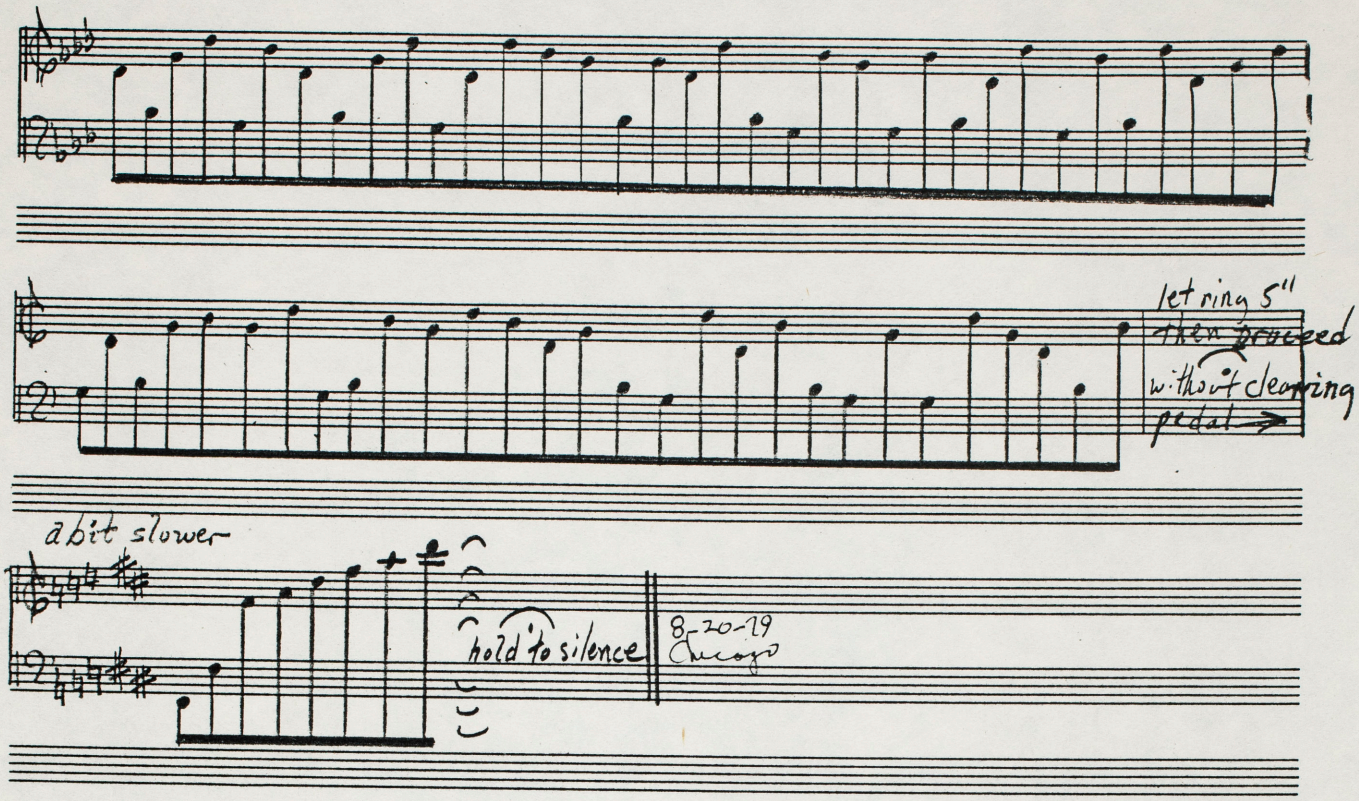

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1979

CINDY 633 & LOYA CALLED IS WAITING FOR THE PLUMMER

a drone for one or more pianos (preferably amplified)

Commissioned by Barney Childs for the University of Redlands
New Music Ensemble

Phil Winsor

Alpheus Music Corp.
Hollywood, Calif.
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Jessiero

30"ca.

15ma

loco

loco

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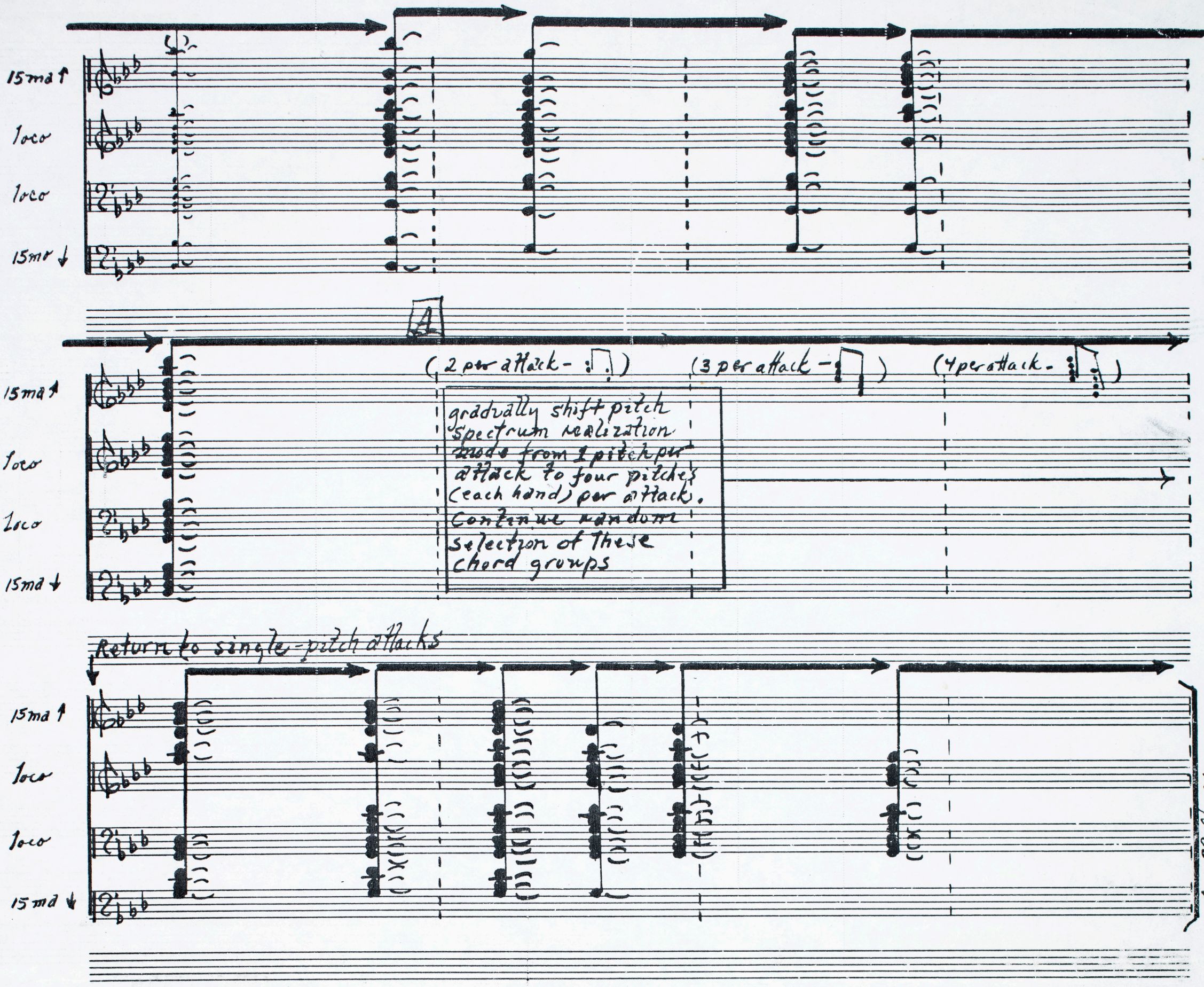
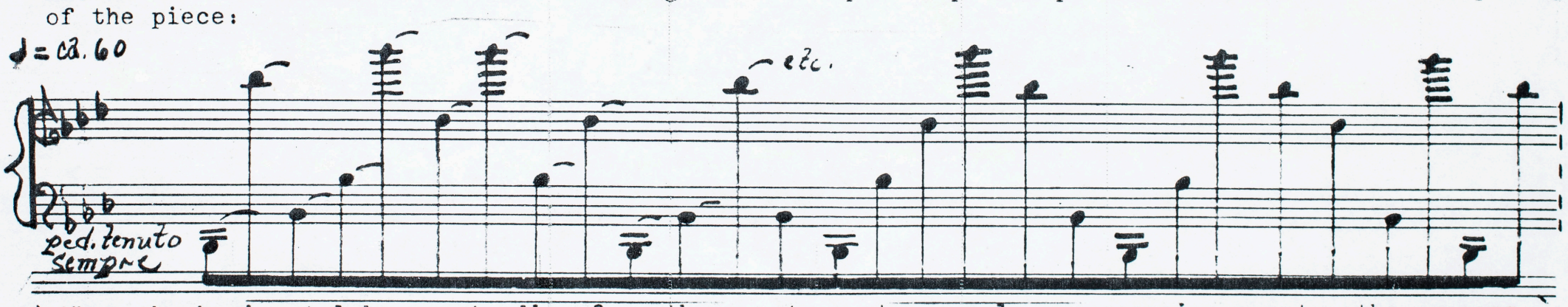


PERFORMANCE INSTRUCTIONS:

1) One or more pianists may perform the piece. Players should begin (and end) the piece consecutively, allowing five-second intervals between entrances.
2) Drone pitch spetra are executed one tone at a time (until letter A) in random order without pause, in a regular eighth-note pulse. Pulses should be coordinated between pianos, and movement from one time segment to the next should be cued by Piano I. Although the pulse is in eighth-notes, motion should be felt as ♩=ca. 60. The following is an example of pitch spectrum realization at the opening of the piece:



3) When the horizontal beam extending from the spectrum stem overlaps successive spectra the process is additive (more tones are included in the existing drone, e.g., if 6 tones have been in use and a 7th appears, the 7th tone becomes an equal member of the drone).
4) A spectrum is cancelled when the next spectrum is reached, unless more than one horizontal beam is present, in which case both spectra are given equal emphasis.
5) Small grace-note type spectra are present only as reminders of the total spectrum in use at any given point in the piece, and are Not a dynamic indication.
6) Pitches must be randomly and evenly executed, and are to be played only at the notated octave-levels.
7) Because the pitches G-flat, B-flat, and D-flat are the only ones used in the piece, it might be helpful to tape down all A-flats and E-flats to avoid accidental activation of these notes.
8) Dynamics are left to the discretion of the performers, but sfz attacks are always to be avoided, and the piece should be played as "leggiero"as possible.
9) The sostenuto pedal must be held(without clearing) throughout the piece.
10) AMPLIFICATION: Microphones should be placed at the far end of the piano close to the strings to minimize the percussive hammer attacks. Loudspeakers may be placed on stage, or in the audience.
11) When the piece is played by a single pianist, the soloist may prefer to read from a conventionally notated realization of the piece, available on request from the composer.

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