

transplants

for solo prepared piano

**by
Scott Smallwood**

For Dan DeChellis

**Inspired by Annea Lockwood's
Piano Transplants and Ear-Walking Woman**

transplants

for solo prepared piano

Notes:















This piece requires extensive piano preparation, and works best on a large concert grand, but can also be performed to good effect with a smaller grand piano.

see instructions for piano preparations

The score for this piece is a combination of traditional and graphical notation. It is intended to be a piece that presents the player with a specific group of things, a vocabulary, with which the performer may improvise.

Each line in the score represents figures to be played, with a duration indicating how long the player should improvise on the figures given. The figures above the line represent left-hand figures, and below the line are right-hand figures.

The various graphical symbols in the score should be interpreted as follows:

	run across strings with mallet indicated in one smooth motion		strike the sounding board with mallet indicated
	drop object indicated onto strings from an inch or so above and let bounce and then wobble		strike the screw heads on the prepared notes with mallet indicated (see preparation notes)
	rub up and down across strings with object indicated		slide mallet indicated towards you on a single string to bring out string harmonics
	improvise on random notes rapidly with a light and very pointed touch, on keyboard		slide the glass tumbler across single string to generate resonances
	rub up and down in an angular motion on tuning pin area with mallet indicated		place the tumbler on the string range indicated to create a cup of resonance
	rub on strut with superball mallet, pressing down - try to get overtones		bump up against the piano to cause objects inside to shake and wobble
	roll cedar ball up and down on strings between tuning pins and agraffe		chord cluster notation

Implement list/indications:

S.B. = Superball mallet: this should be a large superball mounted onto a barbecue skewer or other suitable stick. Drill a hole about an inch into the superball, and superglue the skewer into the hole

R.M. = Hard rubber xylophone mallet (not plastic)

ROCK = Small polished stone. Two are needed, one slightly larger than the other. These should be stones that will wobble on a hard surface for a long time

C. BALL = Small cedar moth ball or equivalent

Instructions for Piano Preparation:

The piano preparations for this piece are based on the same preparations used for Annea Lockwood's composition *Ear-Walking Woman* (1996).

For this piece, the following objects are required:

- one sheet of bubble wrap
- 7 dimes
- 2 screws, large enough so that inserting them between two strings (2-3 turns in) does not cause rattling
- 4 two-inch lengths of plastic wire insulation sheathing large enough for inserting between two strings
- large superball mallet (see previous note on implements)
- 2 cedar-wood moth balls or other small wooden balls
- 2 round polished stones that will wobble for a long time on a hard surface; two different sizes
- one glass tumbler

1. Place a sheet of bubble wrap (bubbles up) on the bass strings (across all large strings) about a comfortable arms length back from the dampers to cover all of the lower strings. The idea is that the bubble wrap will vibrate when the lower strings are excited.

2. Insert a dime under the middle string of these notes. Experiment with the positioning of the dimes so that the overtone pitches indicated sound (roughly a tone below the actual pitch). Make sure the dime doesn't touch the strings of adjacent notes. If the strings buzz, rotate the dime to eliminate. Work to get the richest, most bell-like tone.



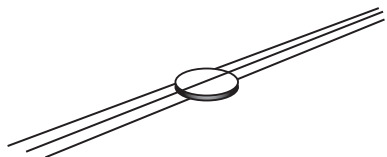
Step 1



Step 2



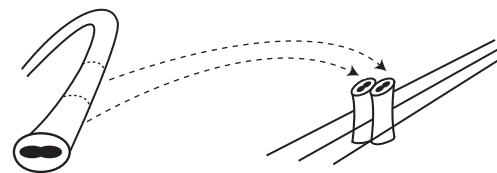
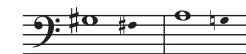
Step 3



3. Place a screw between strings two and three of D, and between the strings one and two of E. Place the screw just two/three turns in, i.e. far enough to hold it in place without rattling when struck or when the key is played. Resulting under and overtones are given in small noteheads.



4. Remove the inner wire and cut four two-inch lengths of the plastic insulation sheathing of General Cable's 12/2 type NM Romex TJ 600V, or its equivalent. Insert as in the following diagram for these two notes, positioning the tubing to produce the pitch alterations given; they should not touch one another, nor touch the piano soundboard and should produce a clear, resonant timbre.



Thanks to Annea Lockwood, on whose work these preparations are based.

I. burning in an open space, with balloons

Bold, sudden

The diagram illustrates a musical score for a string ensemble, divided into three sections. Each section features a main staff with musical notation and a secondary staff with performance instructions.

- Section 1:** The main staff shows a treble clef with a *ff* dynamic. The secondary staff includes a *Red.* arrow, a box labeled "S.B." with a diagonal arrow pointing to "lower strings" (with dynamics *mp* and *mf*), and another box labeled "S.B." with a diagonal arrow pointing to "lower strings" (with dynamics *mp* and *mf*). A measure rest for 5 measures is indicated.
- Section 2:** The main staff shows a treble clef with a *pp* dynamic. The secondary staff includes a box labeled "S.B." with a wavy line below it and "lower strings" (with dynamic *pp*), a box labeled "pp" with a bass clef and a *8^{vb}* dynamic, and a box labeled "ROCK" with a wavy line and "highest strings" (with dynamic *pp*). A 20" measurement is shown.
- Section 3:** The main staff shows a treble clef with a *pp* dynamic. The secondary staff includes a box labeled "S.B." with a wavy line below it and "lower strings" (with dynamic *mp*), a box labeled "pp" with a bass clef and a *8^{vb}* dynamic, a box labeled "highest octave, improvise" with a cluster of triangles, and a box labeled "ROCK" with a wavy line and "highest strings" (with dynamic *mf*). A 60" measurement is shown.

60"

S.B. *mf* *f*

lower strings

R.M.

R.M.

highest octave, improvise

ROCK highest strings

Lead. →

20"

S.B. *f* *ff*

lower strings

R.M.

ROCK highest strings

Lead. →

10"

ROCK tuning pins

S.B. *ff* *fff*

lower strings

fff

secco!

Lead. ————— ✱

2. sinking vertically, just off-shore

Slowly, very quietly, floating

pp

Musical score for the first system, measures 1-4. The treble clef contains a rhythmic pattern of eighth notes with rests, followed by a fermata. The bass clef contains a similar pattern. A dynamic marking of *pp* is placed below the bass clef. A rehearsal mark "Reo." with an arrow points to the beginning of the system. A 15" dimension line is shown at the end of the system.

Musical score for the second system, measures 5-8. The treble clef continues the rhythmic pattern with fermatas. The bass clef contains a sequence of notes and rests. A rehearsal mark "Reo." with an arrow points to the beginning of the system. A 15" dimension line is shown at the end of the system.

Musical score for the third system, measures 9-12. The treble clef continues the rhythmic pattern with fermatas. The bass clef contains notes and rests, with two "S.B." (Sustained Breath) markings. The first "S.B." is accompanied by a box containing a curved line and the word "strut". The second "S.B." is accompanied by two downward-pointing circles. The third "S.B." is accompanied by three downward-pointing circles. The fourth "S.B." is accompanied by a box containing a curved line and the word "strut". A rehearsal mark "Reo." with an arrow points to the beginning of the system. A 60" dimension line is shown at the end of the system.

45"

Ped. →

S.B.

strut

45"

Ped. →

S.B.

strut

place glass upside down on strings

45

45

30"

Ped. →

S.B.

strut

Moderate tempo, peaceful

3. down amongst young trees

The score consists of three systems, each with a main melodic line and various accompaniment or performance instructions.

System 1 (15"):
- Main line: Treble clef, melodic line with a slur. Instruction: "continue, ad lib".
- Performance instruction: "place rocks on highest strings (quietly)".
- Dynamics: *mp*.
- Pedal: *Ped.* with an arrow pointing right.
- Bass line: *pp*, notes in a box labeled *8^{vb}* with "any notes or clusters in this range".
- Treble line: Notes in a box labeled *8^{va}* with "any notes or clusters in this range".

System 2 (30"):
- Main line: Treble clef, melodic line with a slur. Instruction: "continue, ad lib".
- Performance instruction: "C. BALL" above a dashed wavy line. Dynamics: *pp*.
- Pedal: *Ped.* with an arrow pointing right.
- Bass line: *pp*, notes in a box labeled *8^{vb}* with "any notes or clusters in this range".
- Treble line: Notes in a box labeled *8^{va}* with "any notes or clusters in this range".

System 3 (60"):
- Main line: Treble clef, melodic line with a slur. Instruction: "continue, ad lib".
- Performance instruction: "C. BALL" above a dashed wavy line. Dynamics: *pp*.
- Pedal: *Ped.* with an arrow pointing right.
- Bass line: *mp*, notes in a box. Dynamics: *pp*, notes in a box labeled *8^{vb}* with "any notes or clusters in this range".
- Treble line: Notes in a box labeled *8^{va}* with "any notes or clusters in this range".

*
 continue, ad lib
 15"
mp
 C. BALL
 Red. →
 place glass upside down on strings
pp
 8^{vb}
 δ^{va}
 any notes or clusters in this range
mp

continue as above, but gradually transform these ideas until they are ordered and regular
 45"

Red. →
 continue, ad lib (like wind chimes)
 60"
mp *pp*
 push into the piano to cause rocks to wobble on upper strings (occasionally)

Red. →