

Piano Vectors

by John King

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for 6 pianos

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instructions – piano-vectors I

all chords are to be played pp

all dyads are to be played mf, and slightly *tenuto*

single pitches are played ff

(with notated articulations/timbres for that pitch only)

mute :

where a strong resonance results

w/harmonics:

silently held keys at 5th and octave below pitch

tremolo:

lasts for entire duration allotted for that pitch

all tones within the systems last as long as possible, connecting one sonority with the following sonority; (proportional), except where a solid note-head (with/without a staccato) = very short/short sound followed by silence (until next notated pitch/es)

the time vectors lengthen/shorten the musical material and players fill the time individually/proportionally

the material is played in order, though lines may be excluded resulting from performers choosing how long/short to play the vectors; one may always choose to play the entire vector as silence

the vector-types are:

- begin after/end before
- begin before/end after
- begin after/end after
- begin before/end before

the players make their decisions as to length of each vector, and fill the time with the material for that vector-number (1-24)

instructions – *piano-vectors II*

a comfortable mm of quarternote = ~112 is maintained throughout this section of the piece

the numbered bars are the main-bars for that particular section - this may be repeated; the first ending (also may be repeated) contains a longer or shorter number of beats as the main-bar, playing this will put the pianist “out of phase” by a multiple of whole beats from a pianist who is repeating only the main-bar; the 2nd ending (also may be repeated) contain fermatas over sounds/rests which stretch the bar for any number of beats – this allows for a player to “play silence”, to rest; the 3rd ending contains material which will create an “out of phase” relationship, either within a SUB-DIVISION of the beat (eighth-note, eighth-note triplet, etc.) or because of the notated pitches or rests having a fermata – which is NOT counted in the main tempo but of a free duration; at the end of each ending, the player returns to the main-bar. The endings are NOT meant to be played in order, that is a player may take the 3rd ending (then back to the main-bar), then take the 1st ending (with repeats – then back to the main-bar), then take the 2nd ending, etc.

beginning at “main-bar 33”, the left and right hands are written to be played INDEPENDENTLY of one another, which is left to the performers to realize in their own way. and at “main-bar 41-44” though the music is written as though simultaneous, here again the music for each hand is to be played INDEPENDENTLY.

it is understood that the pulse will be changing, especially when players are at a distance one from the other. The endings which contain fermatas are to be used to allow players to LISTEN to the others and “find the pulse” again, and then to begin playing in that re-discovered pulse.

The time-vectors work in the same way as in *piano-vector I* section; the material of “main-bar 25” played within time-vector “25”, etc.

the vector-types are:

- begin after/end before
- begin before/end after
- begin after/end after
- begin before/end before

the players make their decisions as to length of each vector, and fill the time with the material for that vector-number (25-48)