

# LAKE STRATA

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for prepared piano, violoncello & bassoon

Amy Brandon 2017

## Instrumentation.

Bassoon  
Violoncello  
Prepared Piano

## Duration.

approx. 7min

## Notes.

1. To prepare piano:

Piano

ad. lib. soundscape with nylon line  
30 secs

**f** Note 1: Using pulling and sliding techniques, create  
Ped. throughout, using doorstop or wedge

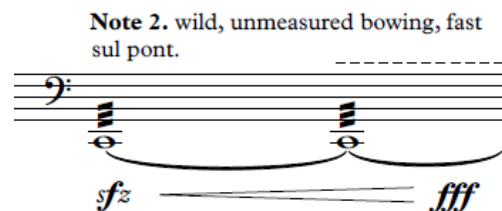
- Equipment needed:
  - Nylon Fishing Line – one roll
  - Scissors
  - Sandpaper
  - Fiddle or violin rosin (hard rosin, not the softer double-bass rosin)
  - Large glass marbles, 2-3” in diameter
- Open the piano lid fully.
- Measure out several 10-12 foot lengths of nylon fishing line (the heaviest kind is less likely to break).
- Start by tying one length of nylon line to the lowest bass string inside the piano, a foot or so behind the hammers.
- Continue for the next 3 bass strings. Tie the nylon very tightly to the string.



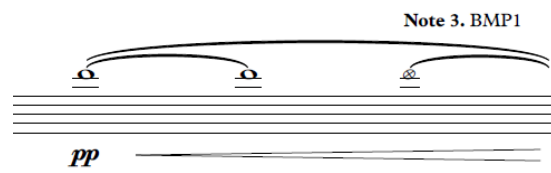
Photo credit: Moo Jae intothestory.co

- Add one more line to the higher register in that section of the piano.
- You should have 5 lines in total, four on the lowest bass strings, and one upper-bass range.
- One at a time, with as much tension as possible, tie the other end to the arm of the piano lid prop OR to a fixed point on the wall. This will allow the strings to be 'bowed' from a seated position.
- The nylon line should not be in contact with anything between the string and the lid prop/wall.
- Using fine sandpaper, roughen the lengths of nylon line well. Rub the lines with a great deal of rosin.
- Depress the sustain pedal with a doorstop or wedge.
- Place marbles on the strings in the middle register. When pushing them, use sufficient force so that they bang against the stress bars/metal frame of the piano (not too hard though!)
  
- Technique:
  - Rub rosin on your left hand palm and fingertips, and on the nylon lines. You may have to re-apply surreptitiously during the piece as needed.
  - Crumble some rosin dust in a dish to easily reapply.
  - Always use your left hand to touch/pluck the nylon line, to keep the rosin off the keys as much as possible.
  - Grasp one line with your fingers and gently pull upwards towards the lid prop, letting the line 'catch' on your rosined fingers.
  - Try the same motion "pushing" away from the lid prop. Gather multiple lines together towards the ceiling and pluck with your fingertips. Strum them loosely.
  - With a combination of these techniques, you should be able to create a loose and melancholy soundscape. If the strings lose their resonance, apply more rosin to your fingers.
  
- **IMPORTANT NOTE:** Without careful preparation and technique, this apparatus **MAY NOT WORK**. Please do not omit steps and leave enough time to get comfortable using the technique. In performance, sweaty hands can make things more difficult so be sure to account for this if it is a possibility (towel, sufficient rosin etc.)
- An example of the technique is available here: <https://drive.google.com/open?id=0B9boFQwSdQ6KWC12RlIMejVXaFE>

2. Fast unmeasured bowing, which can increase or decrease in speed to create a flowing envelope of sound.

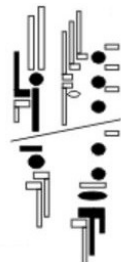


3. There are two bassoon multiphonics in this piece, both indicated with an X notehead and the text BMP1 or BMP2

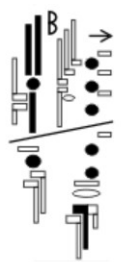


- BMP1 is any convenient multiphonic that can be smoothly reached from high C in the tenor clef, creating a timbral shift but with the sense of a 'held' note.
- BMP2 is any convenient multiphonic that includes low Bb.
- Below are two possible examples.

**BMP1**



**BMP2**



# lake strata

for Groundswell Trio

Amy Brandon 2017

♩=100  
Uneasily

**A**

Bassoon

Violoncello

Piano

ad. lib. soundscape with nylon line  
30 secs

*mf*

*delicately, rubato*

5

*p*

3

cont.

**f** **Note 1:** Using pulling and sliding techniques, create a haunting soundscape ad. lib. using the prepared nylon fishing line. Continue throughout the piece.  
*Ped.* throughout, using doorstop or wedge

**B**

Bassoon

Violoncello

Piano

*mp*

*f*

*sfz*

*pp*

*mf*

C

II -----  
 III  
 0  
 -----> sul pont.  
 mp < f  
 pp  
 mp ----- f  
 soundscape cont. -----  
 f

D

ord.  
 7  
 f ----- ff  
 mp < f  
 f ----- f  
 pp  
 3  
 pp

**E**

*pp*  $\rightarrow$  *f* *mf*  $\rightarrow$  *pp*  $\rightarrow$  *f*  
 -----> sul pont.  
 -----> ord. *f* -----> *sfz* -----> *fff*  
*mf* -----> *sfz*  
 soundscape cont. ----->  
*f*

Note 2. wild, unmeasured bowing, fast sul pont.

**F**

*mf* *p* *mp* *f*  $\rightarrow$  *ff* ----->  
 -----> ord. -----> sul pont. -----> molto sul pont.  
*ppp* -----> *f* ----->  
*pp* -----> *mf* -----> *mf* -----> *mf* ----->  
 ----->

**G**

Treble staff: *mp* *mp* *f*  
 Bass staff: *f* *mp* *f* *mp* *ff* *mp*  
 Grand Staff: *mf* *pp*  
 Instructions: *ord.*, *soundscape cont.*

**H**

Bass staff: *pp* *p* *ppp* *fff* *ppp*  
 Grand Staff: *ff*  
 Instructions: *Note 3. BMP1*, *sul pont.*, *ord.*, *swirl and push marbles, let fade any low cluster*



Fade to random key clicks while  
tonguing reed, without pitch,  
creating a 'bubbling' sound

I

-----> sul pont. -----> molto sul pont.

**Note 3. BMP2**

ord.

*gliss.*

soundscape cont.

J

any low clusters

**K**

ff *pp* *ff* *p* *ff*

swirl and push marbles, then let fade

soundscape cont.

*f*

**L**

Note 3. BMP1

*pp* *f*

sul pont. ord. sul pont. molto sul pont.

*sfz* *fff* *PPP* *f*

swirl, push and drop marbles ad. lib., let fade

*ff*

**M**

Note 3. BMP2

*pp* sul pont. -----> ord. -----> sul pont. -----> *pp*

*sfz* -----> *fff* -----> *ppp* -----> *f* ----->

*ff* -----> fading away to almost nothing -----> *ppp*

soundscape intensify

fading away to almost nothing

**N**

Note 3. BMP1

*pp* -----> *fff* ----->

sul pont. -----> ord. -----> sul pont. -----> molto sul pont.

*sfz* -----> *fff* -----> *ppp* -----> *f* ----->

swirl and push marbles ad. lib. ----->

*fff* any crashes, low clusters and notes (bass clef only)

----->

Note 3. BMP2

The musical score consists of three staves. The top staff is a single bass clef staff containing two phrases of notes. The first phrase starts with a dynamic of *f* and ends with *fff*. The second phrase starts with a dynamic of *p*. Below the notes, there are performance instructions: "sul pont." followed by a dashed line and arrow pointing to "ord.", another dashed line and arrow pointing to "sul pont.", and a final dashed line and arrow pointing to "molto sul pont.". The middle staff is a single bass clef staff with a series of notes. The first part has dynamics *sfz* and *fff*. Below the notes is a wavy line with an arrow pointing to the right, labeled "fading away slowly". The bottom staff is a grand staff (treble and bass clefs) featuring a large, intricate figure-eight flourish. The dynamic *fff* is written at the beginning. Below the staff, a dashed line with an arrow points to the right, labeled "fading away very slowly".