Puzzle Pieces

for solo piano and electronics

Paul Schuette

PERFORMANCE NOTES

Electronics

- The performer should be miked with (at least) a stereo pair of microphones. The sound designer may use more microphones at their discretion.
- A computer equipped with Max/MSP is required to run the audio program. Contact the publisher at www.paulschuette.com for the required patches.
- An audio interface which can facilitate 2 XLR inputs and 2 separate output channels is required
- A MIDI device which enables the use of a foot pedal is also required

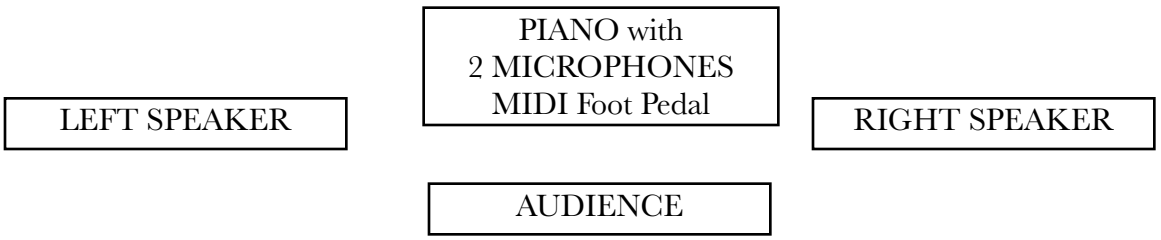
MIDI Pedal Notation and Use

- Each section of the piece corresponds to a specific setting in the patch indicated by the number above the cue.
- Moving between these settings is cued via the MIDI foot pedal
- While notated at the start of each section, the foot pedal should be struck in advance of each section as an 'eight-note-pickup' or quasi grace note prior to the downbeat of each section.

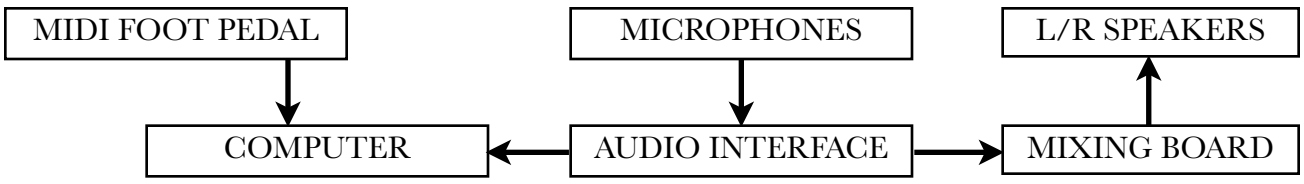
Notation

- Cesuras should be should be thought of as longer pauses than breath marks - cesuras lasting between 1-3" and breath marks for a beat or half beat in the given tempo.
- Clusters, indicated by block style note-heads, should consist of all black and white keys in the approximate range.

SETUP



SIGNAL ROUTING



PROGRAM NOTES

Puzzle Pieces was commissioned by The Stockhausen Response Project for pianist Brianna Madske

As a composer of electroacoustic music, the figure of Stockhausen - the indelible German (or Sirius-ian?) explorer, technician, and mystic philosopher of 20th century music - looms large. In Mikrophonie I (the specific work that we were asked to respond to), Stockhausen breaks ground that the medium of electroacoustic music has in some ways been responding to ever since. From a technical standpoint, as one might surmise from the title, this work elevated the status of the microphone from a passive piece of hardware to an instrument capable of an extremely subtle range of expressive gestures. In fact to perform the work, one must become something of a virtuoso microphone performer in order to execute Stockhausen's incredibly detailed notation for the instrument. This perceptive restructuring liberated the status of electronics in music by putting the 'microphonist' on the same plane as the violinist. From this perspective, all of my music, which seeks to integrate electronics in nuanced and novel ways in order to enhance the range of expressive possibilities, is made possible by Stockhausen's contributions.

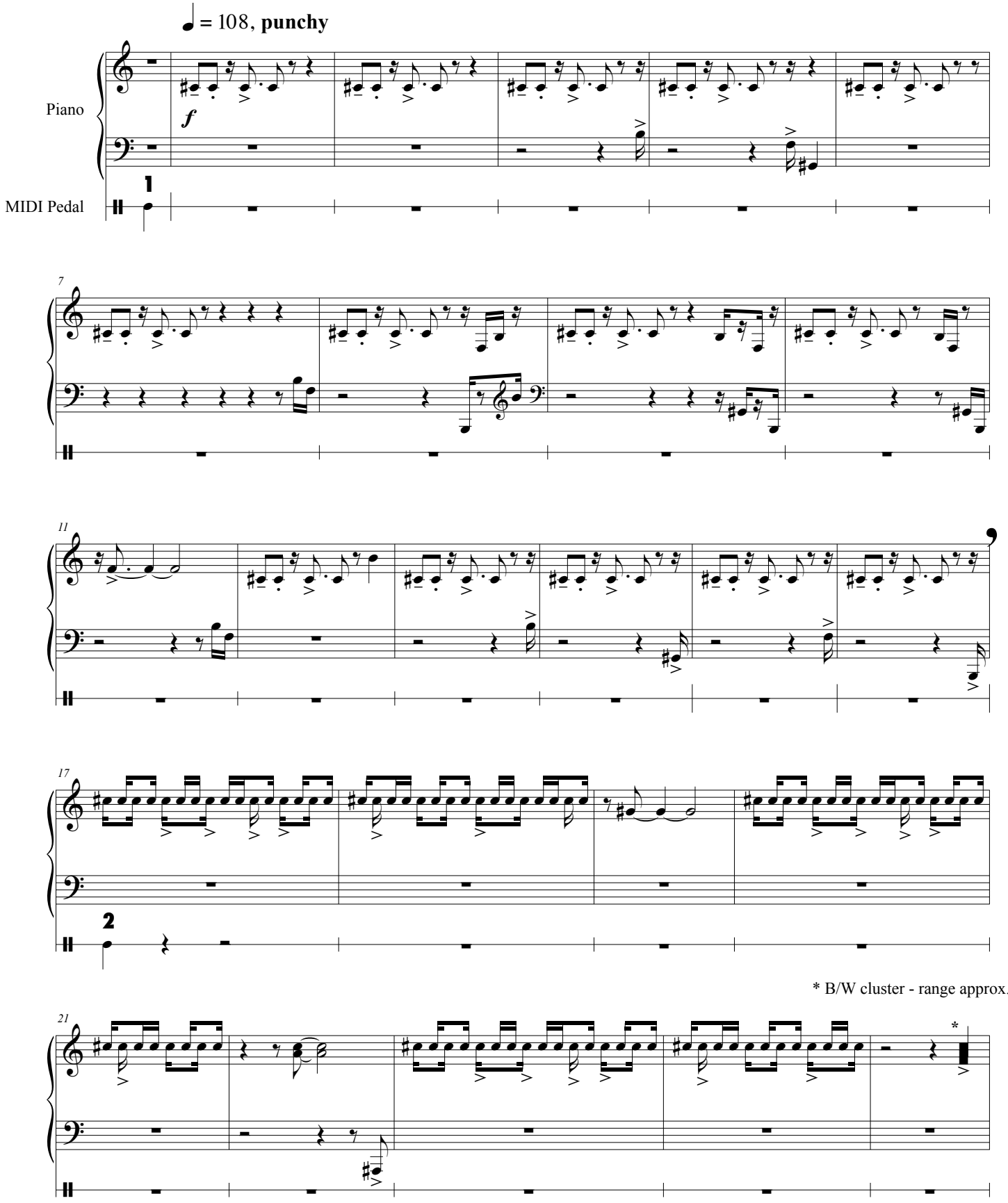
Mikrophonie I is also a primary example of another of Stockhausen's influential ideas: moment form. Simply put, Stockhausen's conception of a moment form is one in which, "no developmental direction can be predicted with certainty from the present one." Far from a license for piecemeal composition, Stockhausen was searching for a means to restructure the dimensions of music. By calling our attention to the 'Now', he seeks to, "make vertical slices, as it were, that cut through a horizontal temporal conception to a timelessness I call eternity: an eternity that does not begin at the end of time but is attainable in every moment. I am speaking of musical forms in which apparently nothing less is being attempted than to explode (even to overthrow) the temporal concept." By seeking to expand upon the dimensional planes in which the structural logic of the piece is projected, *Puzzle Pieces* is my humble attempt to expand upon the implications of Stockhausen's 'Now'.

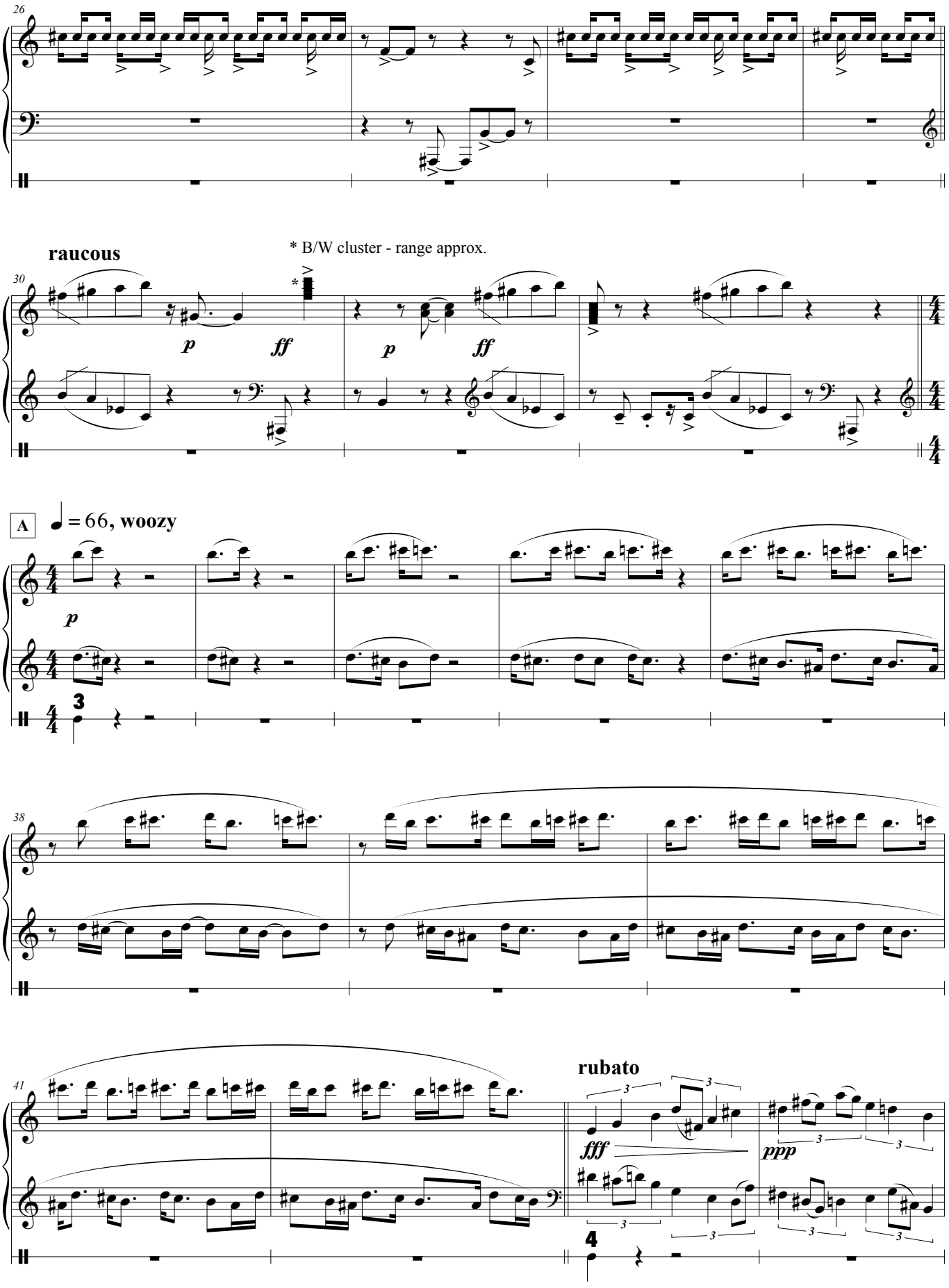
Puzzle Pieces

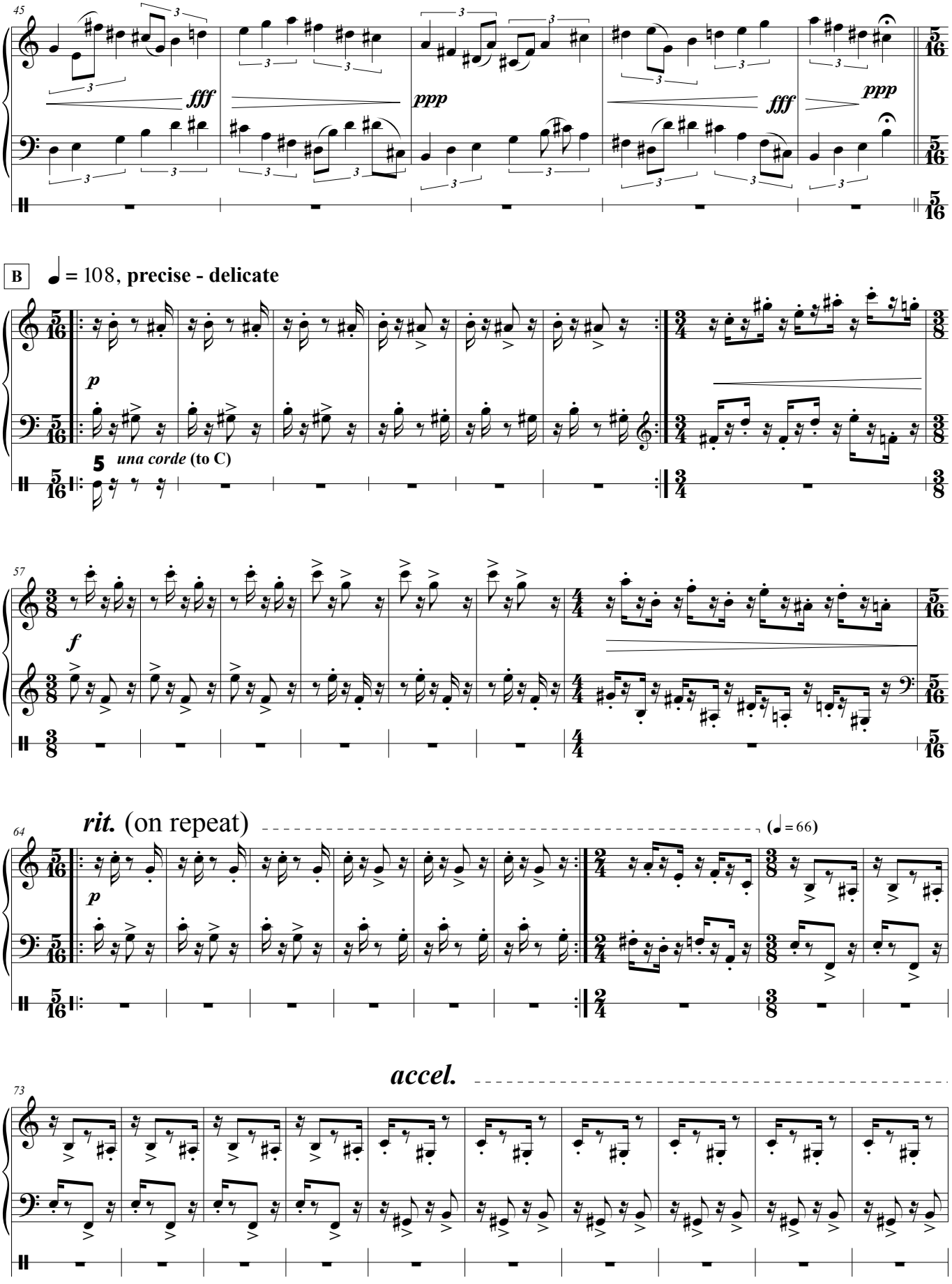
Score

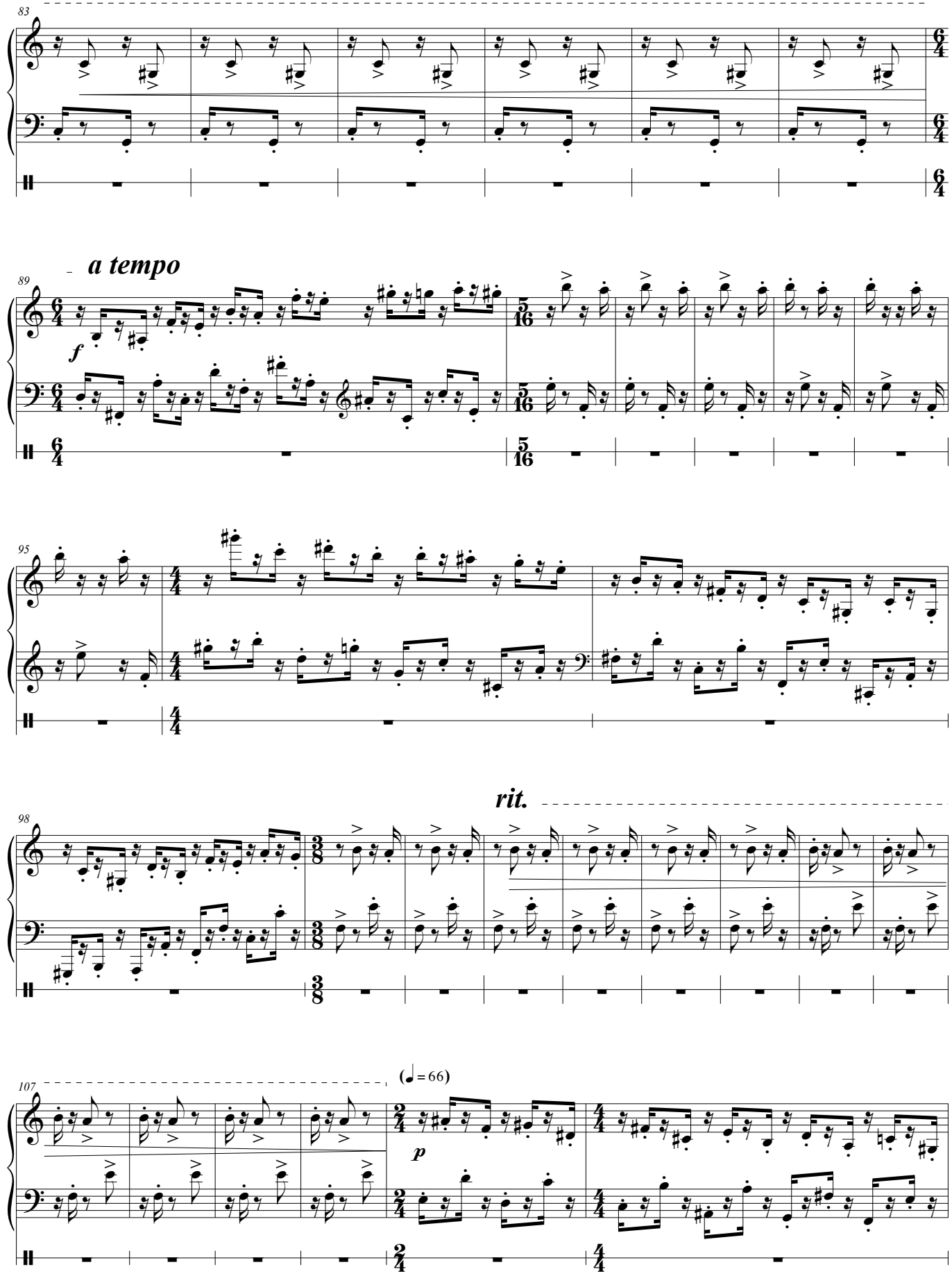
for Brianna Madske

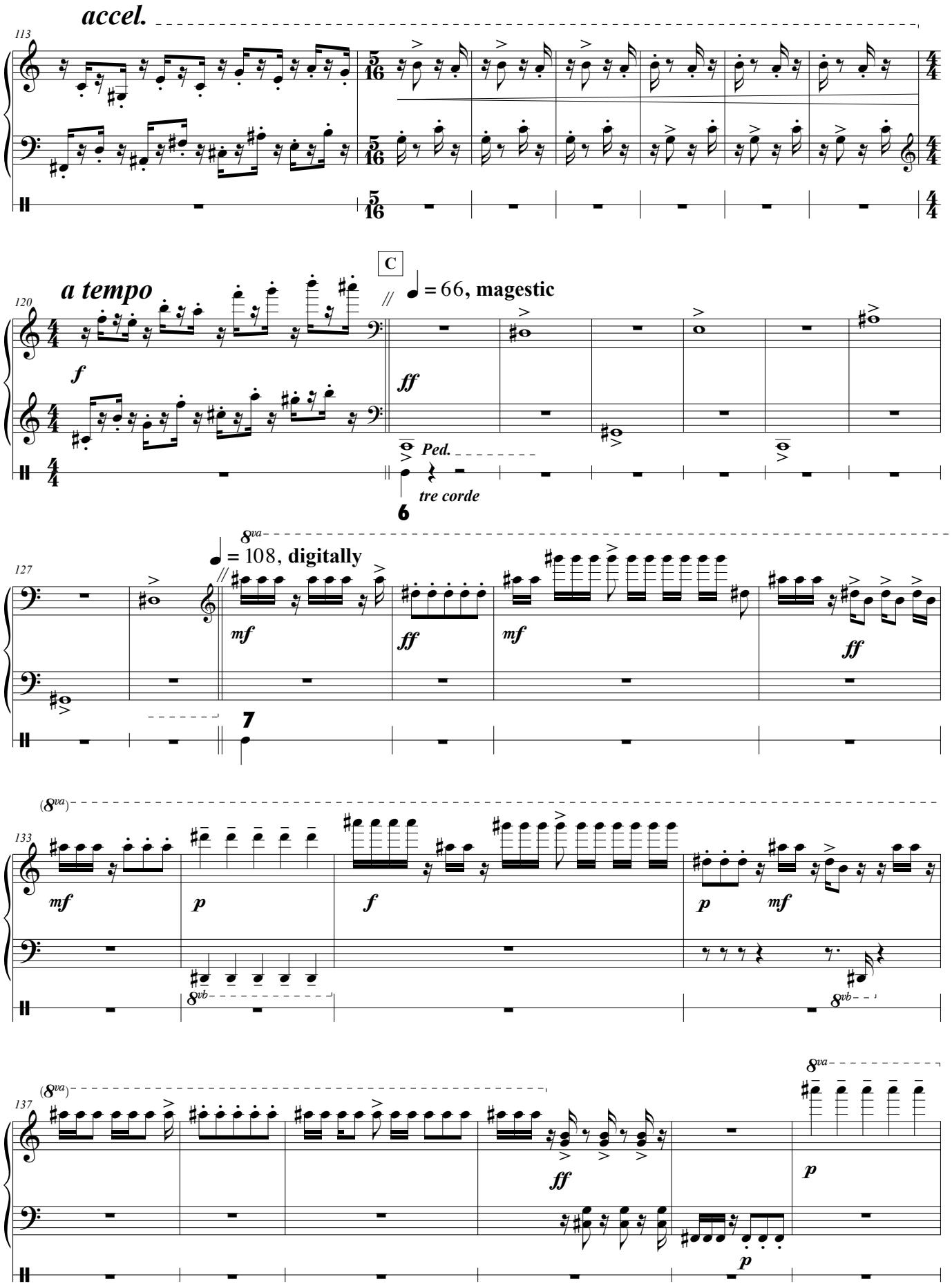
Paul Schuette

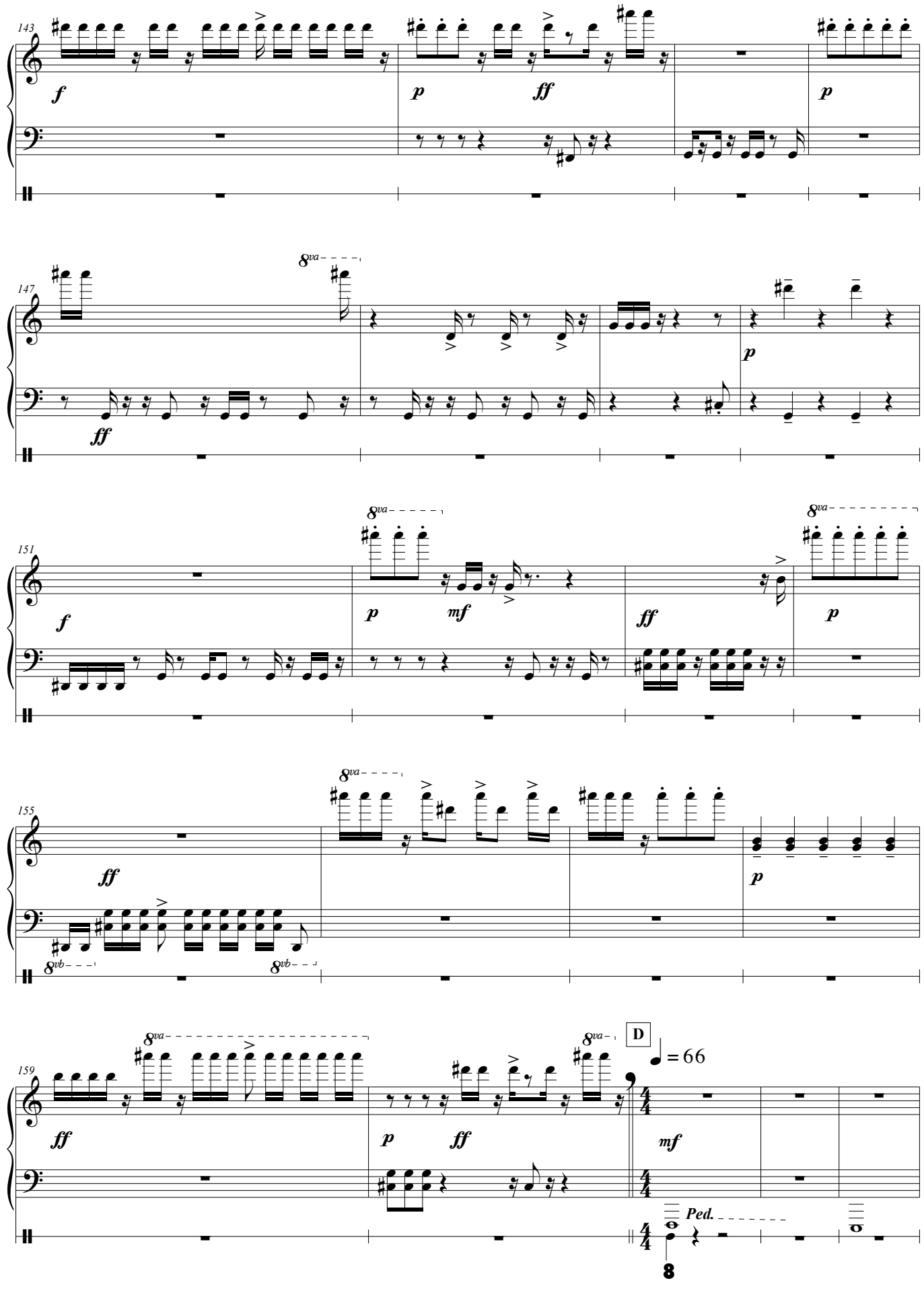


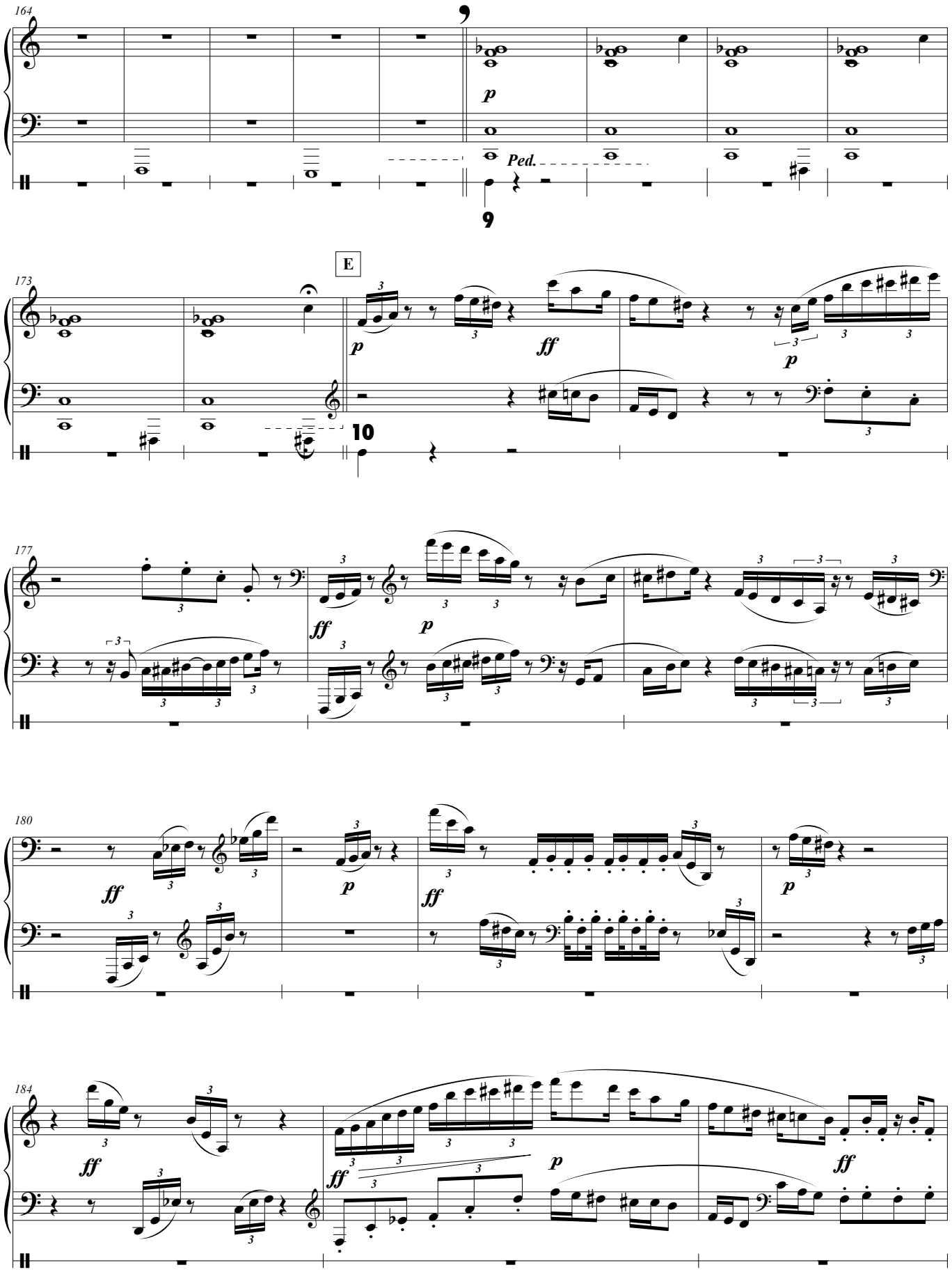

26
raucous
* B/W cluster - range approx.
30
p
ff
p
ff
A
= 66, woozy
p
3
38
41
rubato
3
fff
ppp
4

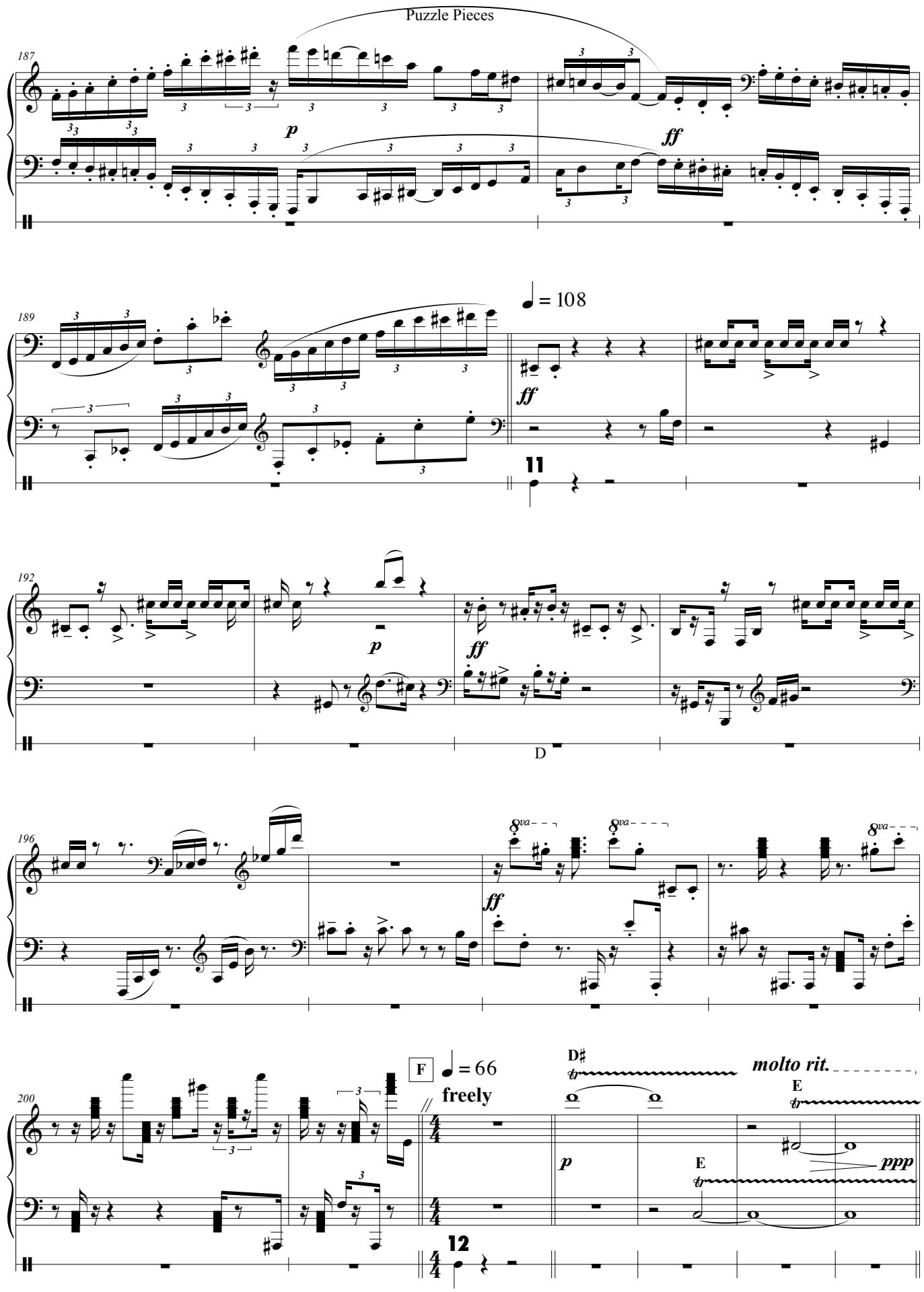

45
fff
ppp
fff
ppp
B
= 108, precise - delicate
p
una corde (to C)
f
rit. (on repeat)
(= 66)
p
accel.

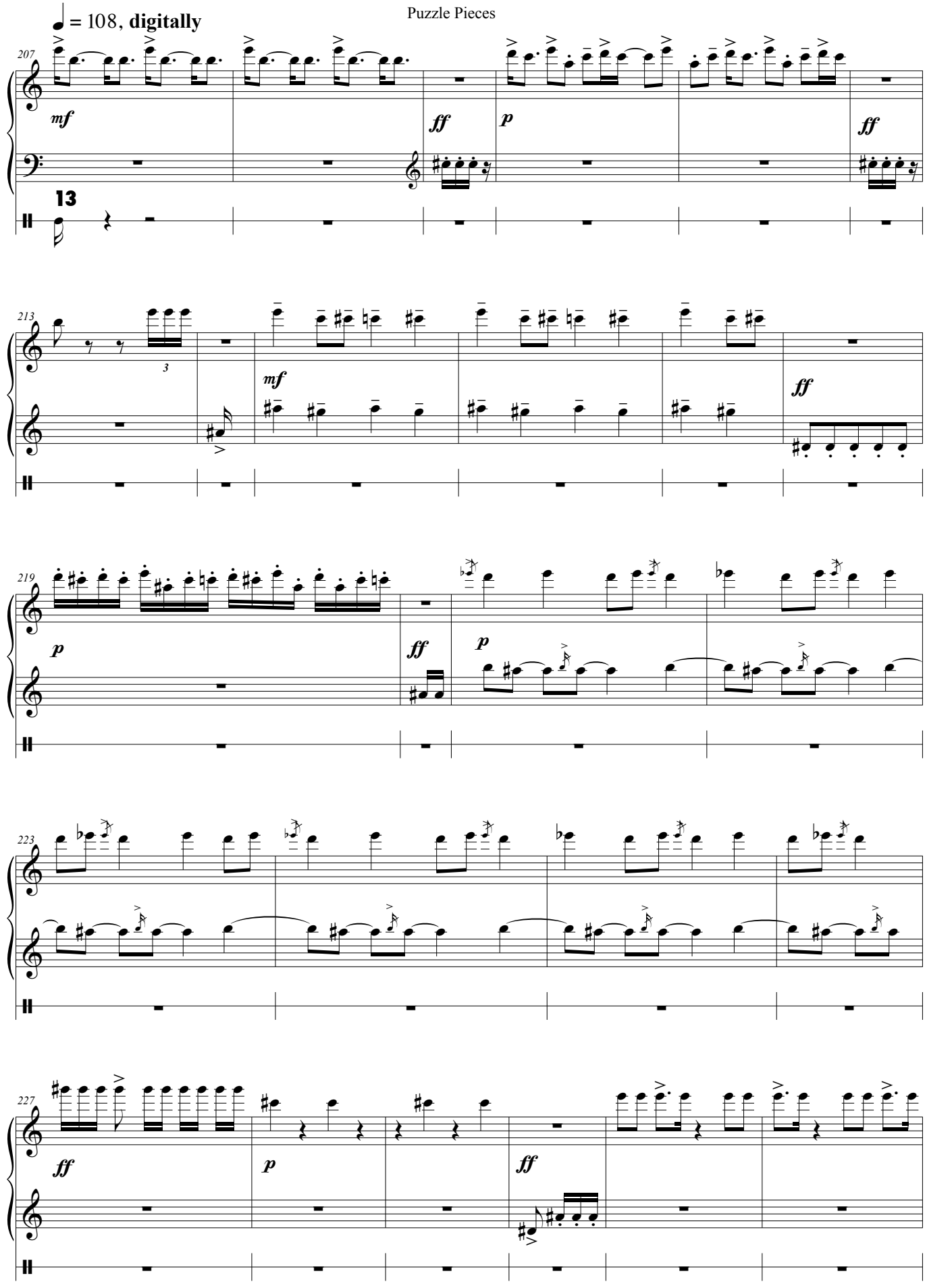

83
89
a tempo
f
95
98
rit.
107
(♩ = 66)
p

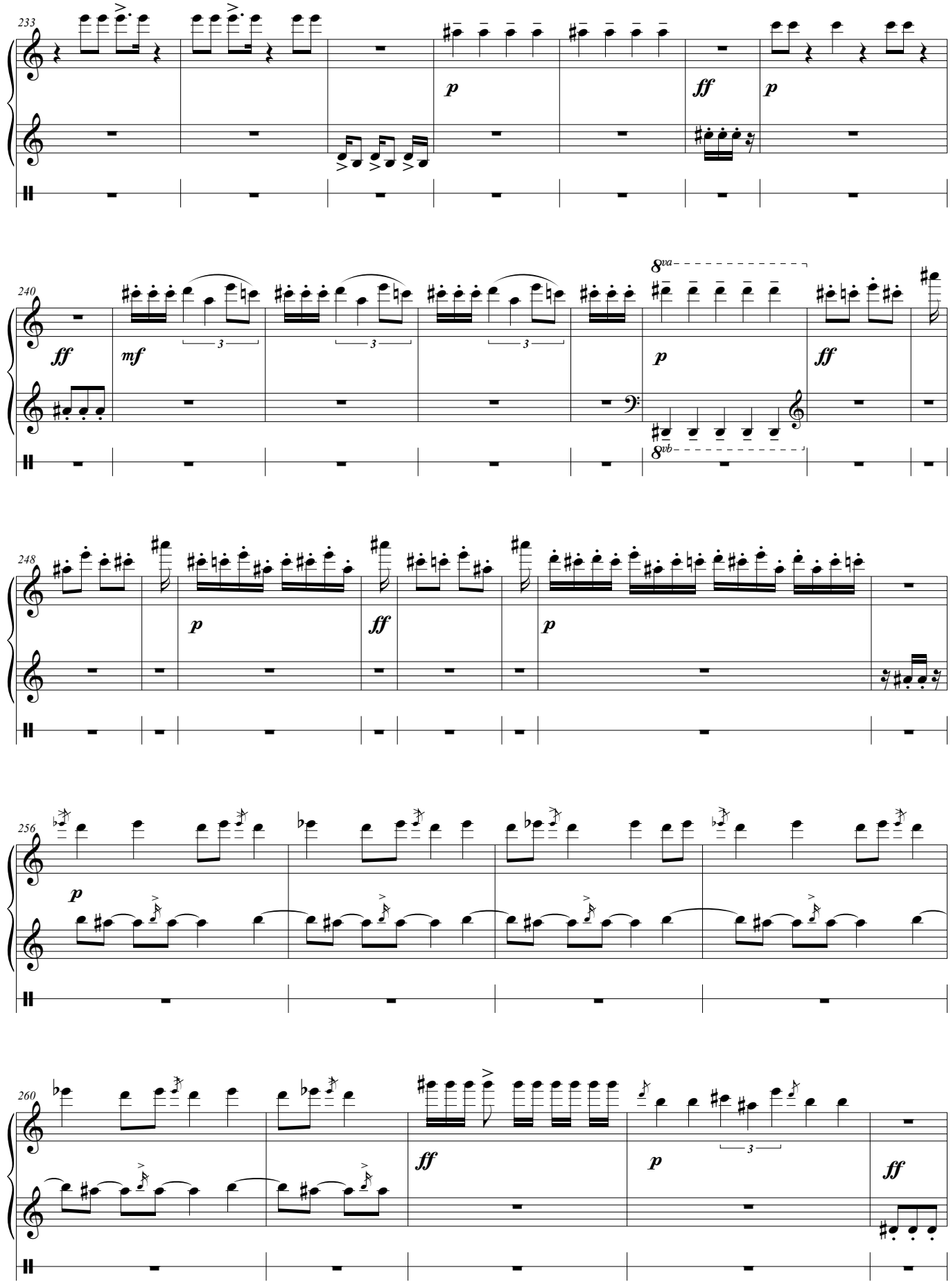

accel.
113
a tempo
120
f
C
♩ = 66, magestic
ff
Ped.
tre corde
6
127
8va
♩ = 108, digitally
mf
ff
mf
ff
7
(8va)
133
mf
p
f
p
mf
8vb
8vb
(8va)
137
ff
p
8va
p

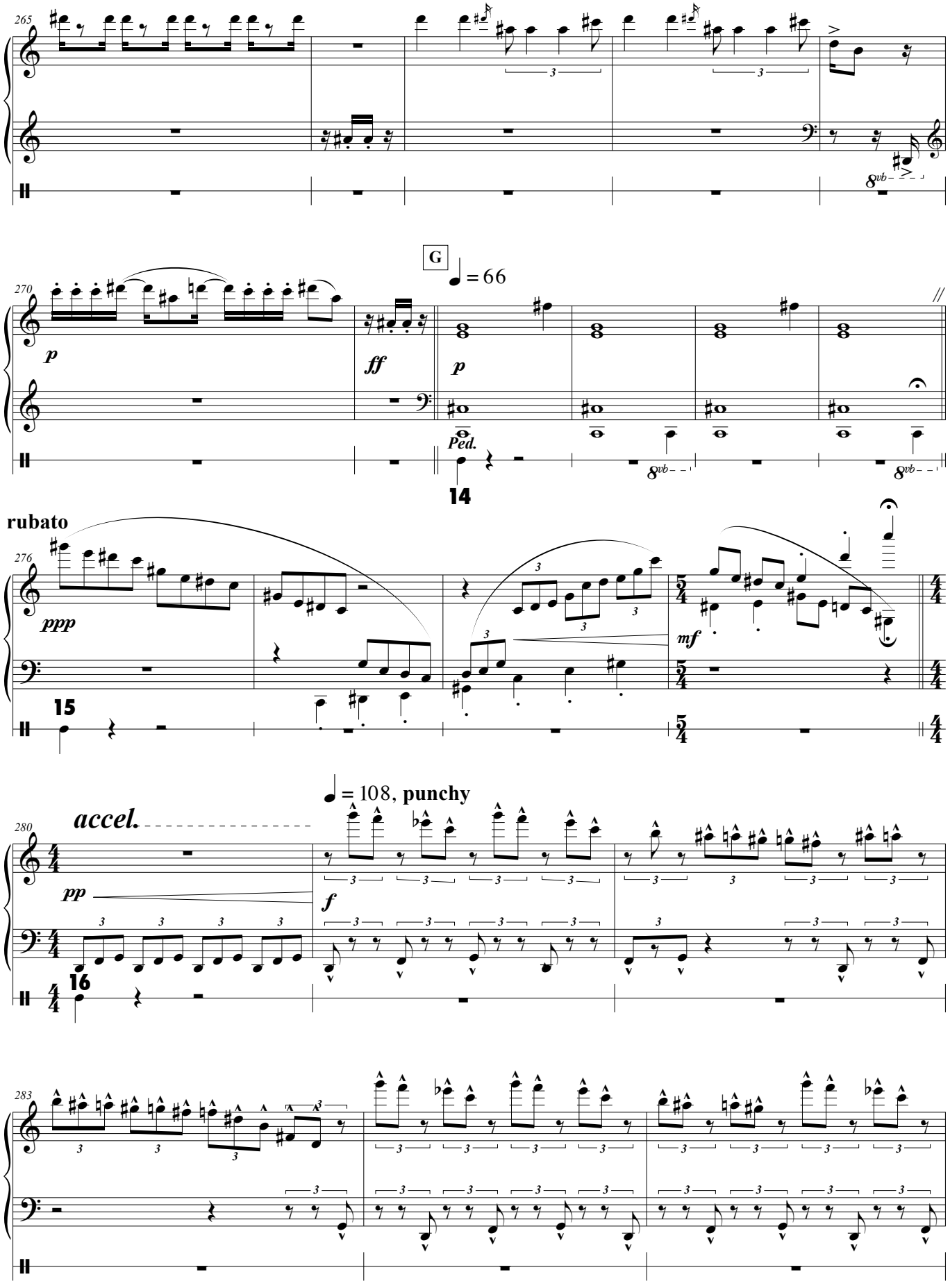

143
f
p
ff
p
147
8va
ff
p
151
f
p
mf
ff
8va
p
155
ff
8vb
8vb
p
159
8va
ff
p
ff
8va
D
♩ = 66
mf
Ped.

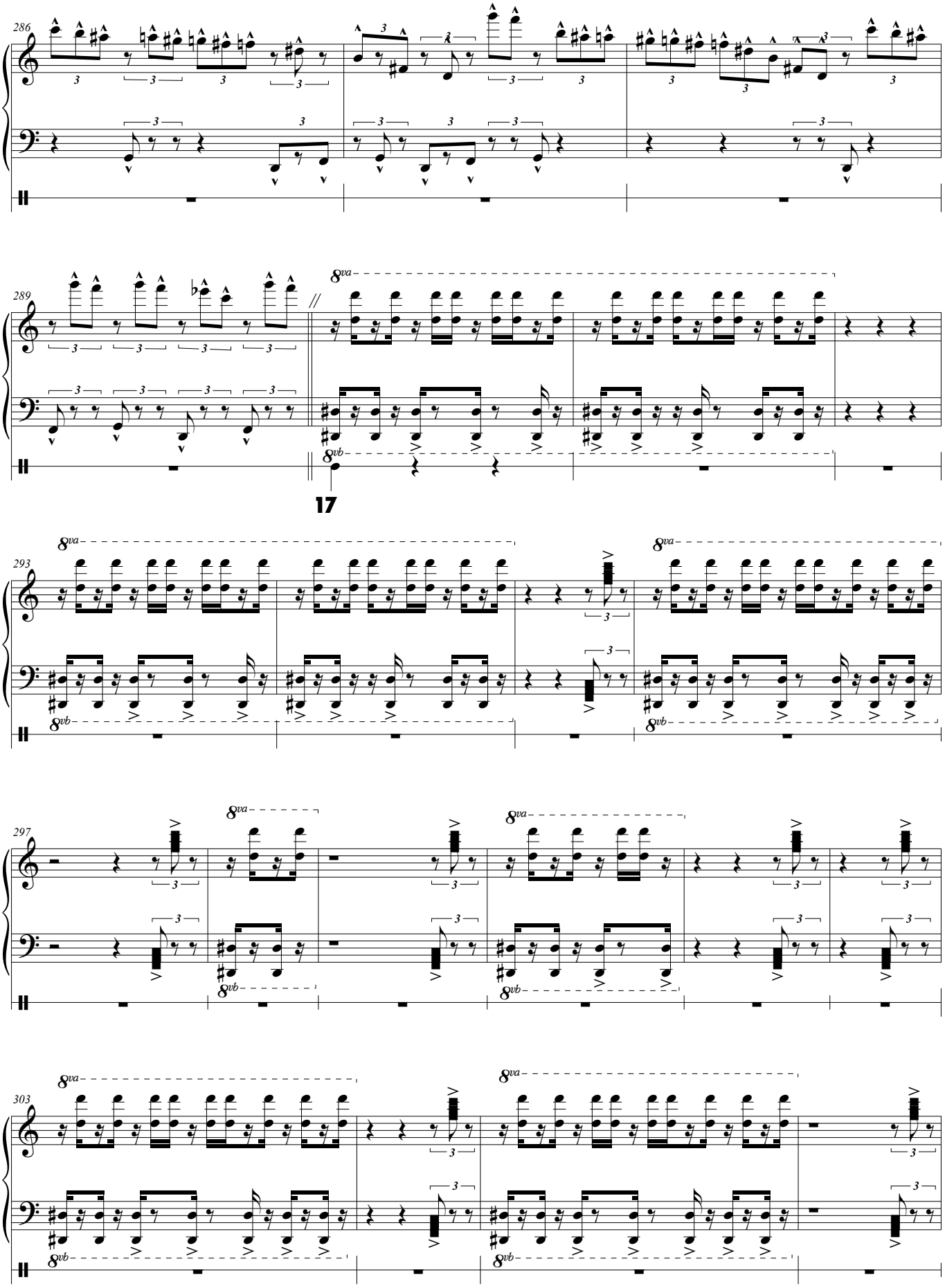

164
p
Ped.
9
E
173
p
ff
p
10
177
ff
p
180
ff
p
ff
p
184
ff
ff
p
ff

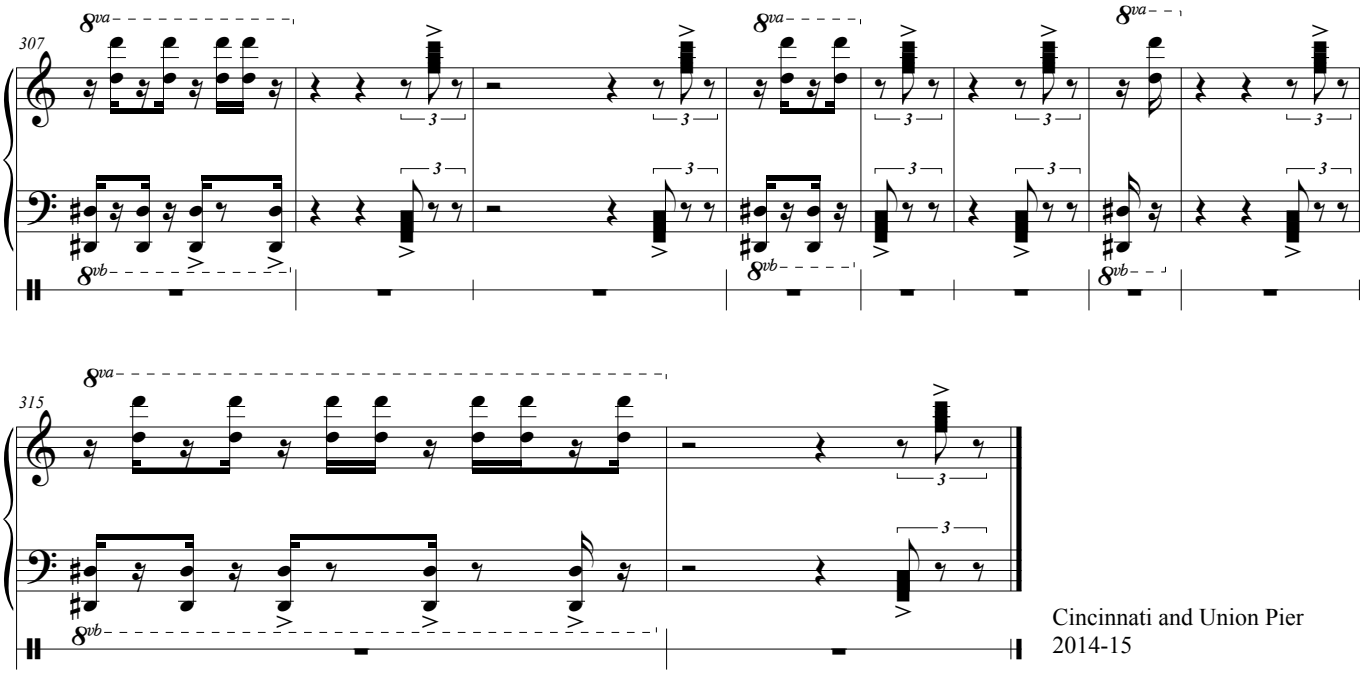

187
p
ff
189
♩ = 108
ff
11
192
p
ff
D
196
8va
ff
200
F
♩ = 66
freely
D♯
molto rit.
E
p
ppp
12


♩ = 108, digitally
207
mf
ff
p
ff
13
213
3
mf
ff
219
p
ff
p
223
227
ff
p
ff


233
p
ff
p
240
ff
mf
3
3
3
8va
p
8vb
ff
248
p
ff
p
256
p
260
ff
p
3
ff


265
8vb
G
♩ = 66
270
p
ff
p
Ped.
8vb
8vb
14
rubato
276
ppp
mf
15
♩ = 108, punchy
accel.
280
pp
f
16
283


286
289
17
293
297
303



Cincinnati and Union Pier
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