

Spring Music with Wind
Hannah Howard
April 1973

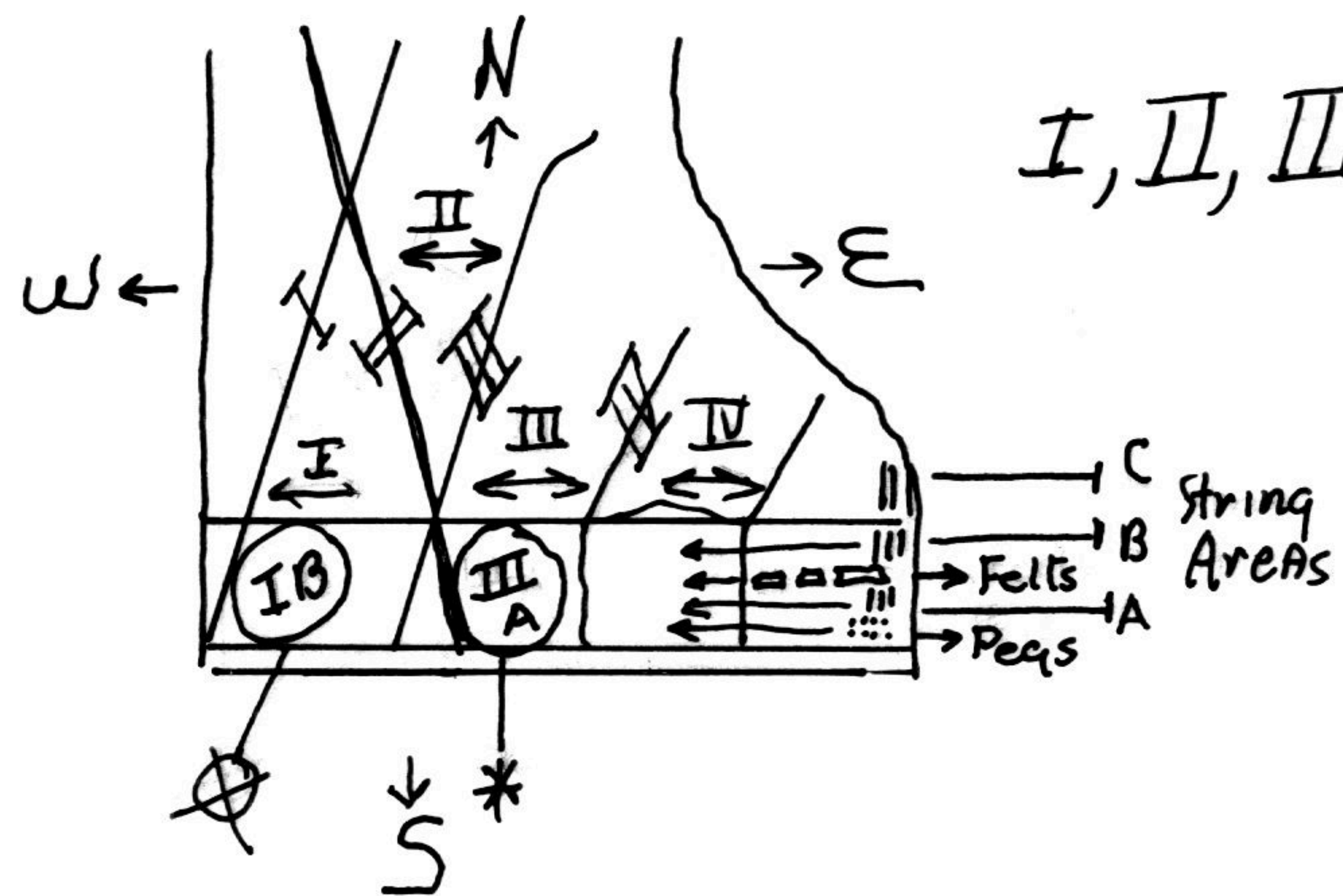
Now Peace for Peace Library

Spring Music with Wind - for Sarah Hübner, pianist and also Aludias Souza who introduced me to "Superball" mallets.

This piece uses 7 AREAS of the inside of a grand piano (see diagram)
These 7 AREAS are played by 5 different mallets and a glass bottle

Voice sounds ("AIR" sounds, humming, whistling) are used to amplify or extend piano textures.

PIANO AREAS (see large detailed diagram)



I, II, III - the lowest metal bars: Superball Mallets are drawn along these along the top of the right sides.

I, II, III, IV - String Areas between bars (West → East)

A, B, C - String Areas lengthwise (South → North)

A - Area of strings just beyond peg

B - Area of strings just beyond felt & South of X-Bar

C - Area of strings north of X-Bar

* therefore Area IIIA is the space between Bars III & IV (West → East) and between pegs & felts (S → N)

⊗ Area IB is between Bars I & II (W → E) and between felt & X-Bar (S → N)

The 7 AREAS are: Bars I, II, III, Areas IB, IIIA, IIIC, IV C

The Mallets: 3 Superball Mallets ; 2 rubber band mallets

 - 1 3/4" diameter Black Superball on a long stick

 - 1 3/4" diam. Red Superball on metal rod

 - 1 1/8" diam. Green Superball on a short stick

 - 1/2" rubber bands wrapped around a hard rubber temple Black Mallet

 - 1/4" rubber bands wrapped around a wooden ball on a short stick

The Glass Bottle: Use a pint Smirnoff Vodka bottle  filled with water.

Description of Techniques and Notation

Time: Think of Time in Breath-impulses rather than metric organization. The piece should flow continually, motion caused by speed and tension changes which should occur naturally from the demands of the material.

Dynamics: I have avoided precise dynamic notation because the material cannot be controlled that exactly without a great loss of "freeflow". Here are some general guidelines:

Superball Mallet on Bars (notated: ) Dynamics are determined by the pressure of the mallet: light (soft) → heavy (loud) And the speed of the mallet: slow (soft) → fast (loud). And the variations of combination of these factors.

Superball mallets on strings: Area I B requires a low, undifferentiated rumble. Area III C requires long strokes which elicit high, clear harmonics.

Dynamics & Notation (cont.)

- Rubber-wrapped mallets on strings (AREAS III C, IV C)
- a)  when drawn lightly and swiftly/slowly brings out quantities of "disembodied", "veiled" harmonics. When drawn firmly & slowly in the western side of III C, it sings clear, ringing 16 or harmonics.
- b)  when drawn lightly and swiftly/slowly brings out complex veiled sonorities as in (a), but of a slightly different quality. When drawn firmly and slowly in III C or IV C it elicits unison harmonics which sound like the human voice.

Glass Bottle (notated  (↓↑↗↘) — — — — — 

 = Bottle placed across strings (between Bars III & IV) on its back (so that 2 edges touch strings)

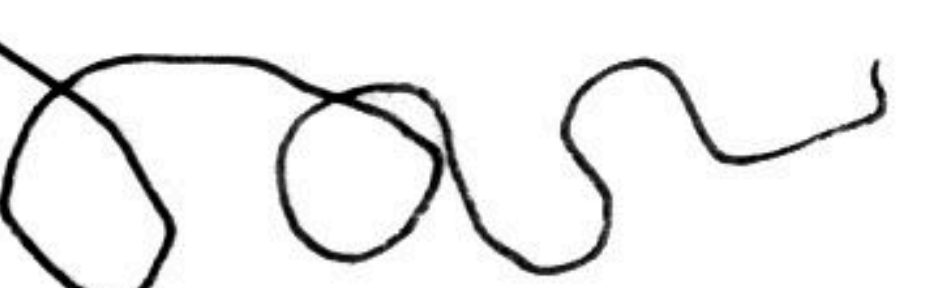
(↓↑) = move bottle North & South, up and down, a single segment of strings

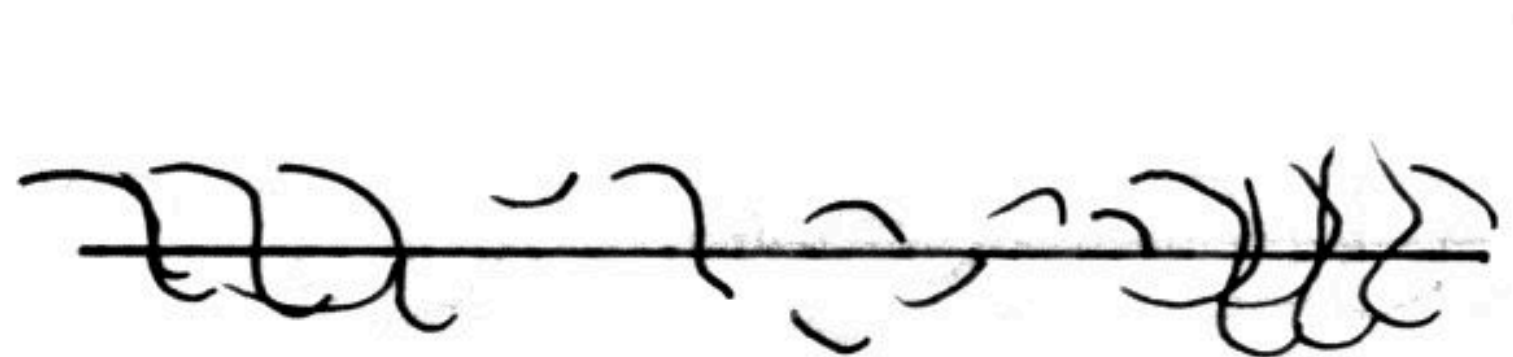
(↗↘) = move bottle across strings on diagonals (this includes circular motion).

(↓↑↗↘) = combine these motions within a phrase.

$\begin{matrix} \text{IV} \\ \text{III} \end{matrix} \begin{matrix} \text{---} \\ \text{---} \end{matrix} \}$ = Outer limits of Area III (E & W) but also used to indicate motion of glass bottle in terms of North & South (this notation must be improved upon)

(↑↓) (/ — — —) = Indicates duration, length (N & S) and starts and stops. Usually slow

(↗↘) () = Indicates faster, circular motion and area (N & S), (E & W)

Notation of Area III A :  &  used () One or two

mallets are used. Bird-like sound is created by drawing mallets East & West across strings or pegs. Speeds & intensities are usually indicated in the score.

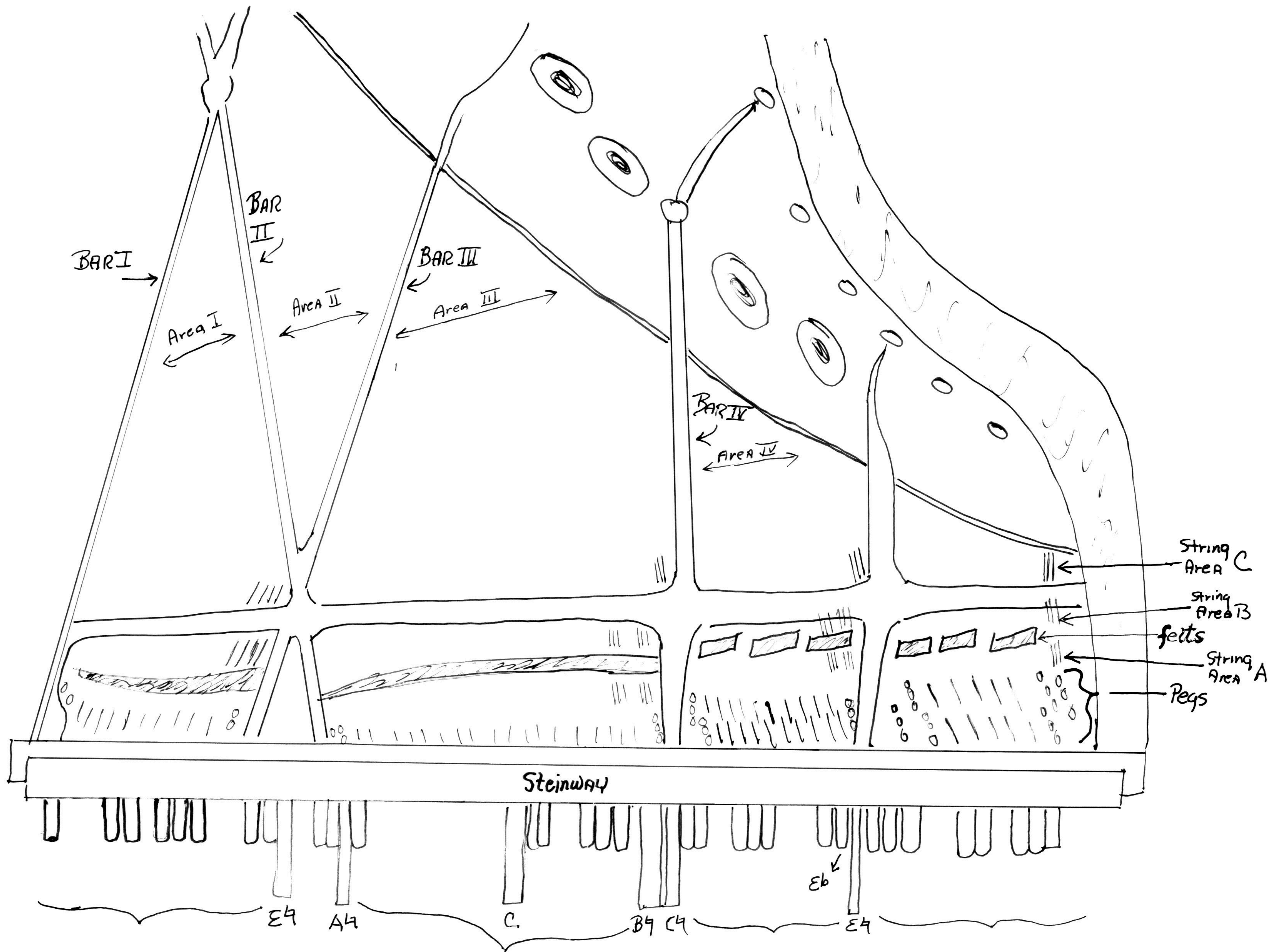
(> - - - - ? > - - - - ?) mallet is dropped & allowed to ricochet along strings
(?) indicates breath-pause.

Voice: "Air Sounds" (articulated Vowel & Consonant Sounds on inhale or exhale)

 = inhale } In this piece, these are as slow as comfortably possible.
 = exhale } they must be projected clearly (as in a stage whisper)

Whistling — When indicated in the score, match a pitch in the texture in quality & dynamics. If this is not possible to do easily, it is better left out.

Humming — Same as whistling, above. Hum on "m".



Voice: (exhale) Hō ----- (inhale) Heēesh ----- (exhale) shhhh -----

String Area III C: *Glass Bottle placed on strings*

 (Bottle vibrates gently on strings)

BAR III: *Black mallet Drawn Along top of Bar* (r.h.)

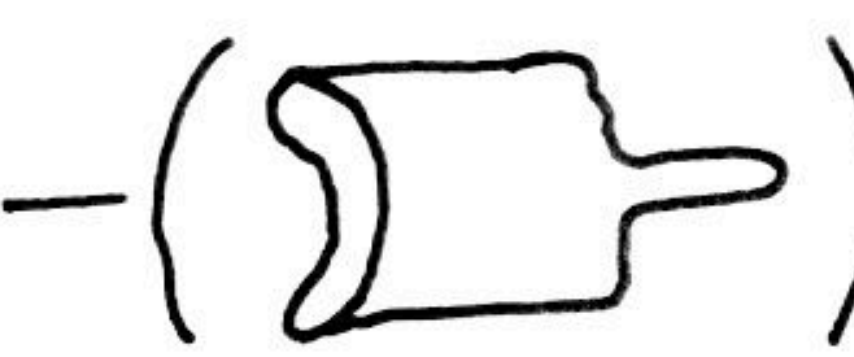
Peps + Strings Area III A: *side* (Get wide wrapped mallet)

BARS II I: *green mallet* *side*

Strings I B: *red mallet (l.h.) Back + Forth* *pp* *p*

Ped Sempre →

Voice: sss -----

Str III C: 

P+S III A: *draw mallet Along string. Get 16va harmonic TAKE time, let it sing.*

Str I B: *pp* *p*

Voice

Whistle a pitch from the texture

Bar IV

String Area III C

Bar III

take time, allow veiled colors

r.h.

{mallet drawn between strings}

pushes glass up & down slowly

mp

Reg String Area III A

Bars III II I

String Area IB

Breath

Voice

Hē - ō - ā Hū Hēēh Hö

Area III C

ff

Strings

r.h. get thin wrapped mallet

r.h.

l.h.

Area IB

Voice

IV

Area III C

III

P+S III A

III II I

St. IB E

change speeds and dynamics of strokes by breath impulses

l.h.

r.h.

Pegs very fast

mf

take time, allow each pitch to sing

Voice

IV

Area III C

III

P+S III A

III II I

St. IB E

Vary pressure and speed within strokes

This sound should "come out of nowhere" and curl in and out of the texture

r.h.

Hum "m" unison, balance
(X) AS much AS possible (X)

Voice

IV

Area A

III C

III

7+5 III A

III II I

St I B

r.h.

(l.h.)

(side) low, Contra-BASS sound

pp

Hum unison after the string sounds. Do this only if it can be done easily and not stick out. It should match the stroked string in color

Voice

IV

Area A

III C

III

7+5 III A

III II I

St I B

(r.h.)

(l.h.)

(X) (X) (X) (X)

Whistle &/or Hum long tones unison w/ texture if possible. They must blend

Handwritten musical score for the first system, featuring staves for Voice, Area A (IV, III, II, I), and STIB (I, II, III, IV).

Annotations:

- Area A (IV):** Includes a circled note with a downward arrow and the word "slow".
- Area A (III):** Includes a circled note with an upward arrow and the word "slow".
- Area A (II):** Includes a circled note with a downward arrow and the word "slow".
- Area A (I):** Includes a circled note with an upward arrow and the word "slow".
- STIB (I):** Includes a circled note with a downward arrow and the word "slow".
- STIB (II):** Includes a circled note with an upward arrow and the word "slow".
- STIB (III):** Includes a circled note with a downward arrow and the word "slow".
- STIB (IV):** Includes a circled note with an upward arrow and the word "slow".
- Area A (IV):** Includes a circled note with a downward arrow and the word "slow".
- Area A (III):** Includes a circled note with an upward arrow and the word "slow".
- Area A (II):** Includes a circled note with a downward arrow and the word "slow".
- Area A (I):** Includes a circled note with an upward arrow and the word "slow".
- STIB (I):** Includes a circled note with a downward arrow and the word "slow".
- STIB (II):** Includes a circled note with an upward arrow and the word "slow".
- STIB (III):** Includes a circled note with a downward arrow and the word "slow".
- STIB (IV):** Includes a circled note with an upward arrow and the word "slow".

Other Annotations:

- Area A (IV):** (r.h.) Get small wrapped mallet from (l.h.)
- Area A (III):** (l.h.) Get green ball mallet Also to Alternate
- Area A (II):** (r.h.)
- Area A (I):** (l.h.)
- STIB (I):** (r.h.)
- STIB (II):** (l.h.)
- STIB (III):** (r.h.)
- STIB (IV):** (l.h.)

Other Annotations:

- Area A (IV):** (r.h.)
- Area A (III):** (l.h.)
- Area A (II):** (r.h.)
- Area A (I):** (l.h.)
- STIB (I):** (r.h.)
- STIB (II):** (l.h.)
- STIB (III):** (r.h.)
- STIB (IV):** (l.h.)

Handwritten musical score for the second system, featuring staves for Voice, Area A (IV, III, II, I), and STIB (I, II, III, IV).

Annotations:

- Area A (IV):** Includes a circled note with a downward arrow and the word "slow".
- Area A (III):** Includes a circled note with an upward arrow and the word "slow".
- Area A (II):** Includes a circled note with a downward arrow and the word "slow".
- Area A (I):** Includes a circled note with an upward arrow and the word "slow".
- STIB (I):** Includes a circled note with a downward arrow and the word "slow".
- STIB (II):** Includes a circled note with an upward arrow and the word "slow".
- STIB (III):** Includes a circled note with a downward arrow and the word "slow".
- STIB (IV):** Includes a circled note with an upward arrow and the word "slow".

Other Annotations:

- Area A (IV):** (r.h.)
- Area A (III):** (l.h.)
- Area A (II):** (r.h.)
- Area A (I):** (l.h.)
- STIB (I):** (r.h.)
- STIB (II):** (l.h.)
- STIB (III):** (r.h.)
- STIB (IV):** (l.h.)

Other Annotations:

- Area A (IV):** (r.h.)
- Area A (III):** (l.h.)
- Area A (II):** (r.h.)
- Area A (I):** (l.h.)
- STIB (I):** (r.h.)
- STIB (II):** (l.h.)
- STIB (III):** (r.h.)
- STIB (IV):** (l.h.)

Handwritten musical score for the first system, featuring staves for Voice, Area (IV, III, C), P+S III A, and Str. I/B.

The notation includes various musical symbols and performance instructions:

- Area III C:** Contains a wavy line and a circled symbol with an 'X' and arrows.
- P+S III A:** Includes a wavy line and the instruction "let mallet bounce" with a dashed line.
- Str. I/B:** Shows a wavy line and a circled symbol with an 'X' and arrows.

Handwritten musical score for the second system, featuring staves for Voice, Area (IV, III, C), P+S III A, and Str. I/B.

The notation includes various musical symbols and performance instructions:

- Area III C:** Contains a wavy line and a circled symbol with an 'X' and arrows.
- P+S III A:** Includes a wavy line and the instruction "let mallet bounce" with a dashed line.
- Str. I/B:** Shows a wavy line and a circled symbol with an 'X' and arrows.
- Additional markings:** "inhale Heesh", "long exhale Hō", "r.h.", "Accelerando", and "fff possible".

Stanley Glass April 1973
New York City