

Karya
stretta for Disklavier

Martin Iddon (2011)

Performance instructions

Karya is divided into two parts, *Karya α* and *Karya β*. *Karya α* is notated on the upper two staves of the score and *Karya β* on the lower two staves. *Karya α* should be played as a 'normal' piano piece, but with the pianist's performance recorded by the Disklavier. For a performance of *Karya β*, the recorded performance should be replayed, with *Karya β* played over the top of it, so both *Karya α* and *Karya β* are heard simultaneously. In *Karya β*, the tape part should also be played through the Disklavier's internal speakers. This tape part should be kept *extremely* quiet so that it does not overwhelm the, itself very quiet, piano part. It is not possible to perform *Karya β* as a separate extractable piece.

Two forms of articulation mark are given, *tenuto* and *staccato*. *Staccato* notes should be very short and dry. Notes with a *tenuto* mark should be sustained for as long as possible (though no longer than the next attack on that note). These notes may be sustained either by the pianist keeping the finger used to sound them depressed *or* through the use of the pedals. In the latter case, it should be noted that, in *Karya α*, the Disklavier will record the use of the pedals, which will have consequences for the performance of *Karya β*. This ambiguity is intentional and is left to the discretion of the pianist.

A diamond-shaped notehead denotes a touch harmonic. In *Karya α*, these should be played *ordinario*, by touching the string and simultaneously striking the key. In *Karya β*, only the string should be touched, with no key depression, since the recorded performance of *Karya α* will lead to the depression of the key automatically. In *Karya β*, precise indications are given for how long the key should remain depressed. These should be adhered to as much as is possible, although there are some points at which the pianist will be forced to make decisions as to how long it is *physically* possible to continue touching the string. No indication is given as to *where* the string should be touched. This is at the pianist's discretion and need not be at a strong harmonic node.

A notehead enclosed by square brackets denotes that a preparation should be added to the indicated string. Given the relatively brief time available, preparations should always be simple, though no indication is given as to the particular nature of the preparation. Similarly, the point on the string at which a preparation is made is at the pianist's discretion. Preparations made during *Karya α* should be left in the piano for *Karya β*.

Accidentals apply continuously to any given grouping of notes. The indication *8b* denotes *ottava bassa* and applies only to a single grouping of notes, not to a whole system.

Karya is written in time-space notation. Each dotted barline denotes the passage of five seconds. Each part of *Karya*, then, lasts for six minutes, with a performance of both parts lasting twelve minutes.

Programme note

Karya is an extension of my earlier vocal quintet, *hamadryads*, and, like that earlier piece, makes use in the generation of its pitch material of Josquin's *Déploration* on the death of Johannes Ockeghem, *Nymphes des bois*. It is the first in a series of solo pieces taking Josquin's lament as a starting point, each of which will be based on a particular 'reading' of the source text and will take the title of one of the eight types of hamadryad named in the Greek mythological tradition. *Karya* is named for the hamadryad who was bonded to the walnut or hazelnut tree since, of the trees with which the various hamadryads were associated, walnut is the only wood regularly involved in the manufacture of pianos.

Karya consists of two separate pieces. The first, *Karya α* is for piano alone. The second, *Karya β*, comprises a second piano piece to be played alongside a Disklavier recording of the first. Since the Disklavier records not sounds, but the physical actions of the pianist, in this second part, keys and pedals which were depressed in the performance of the first piece are again depressed, leading to a physical 'interference' between the two performances.

Karya was written for Rei Nakamura and lasts some twelve minutes.

Martin Iddon, Leeds, 31 October 2011

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The image displays a handwritten musical score for the piece "Karya" by Martin Iddon, specifically for the Disklavier. The score is organized into three systems, each consisting of two staves. The upper staff of each system is in treble clef, and the lower staff is in bass clef. The first system begins with the dynamic marking "ppp sempre" on both staves. The notation includes various rhythmic values, accidentals, and articulation marks. The second system continues the melodic and harmonic development. The third system features more complex rhythmic patterns, including sixteenth-note runs and dense chordal textures. The score concludes with a final cadence in the lower staff of the third system.

Handwritten musical score system 1, consisting of four staves. The top staff is a treble clef with a key signature of one flat and a 4/4 time signature. The second and fourth staves are bass clefs. The third staff is a treble clef. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various chordal textures. There are several circled annotations and a small '11' at the end of the system.

Handwritten musical score system 2, consisting of four staves. The notation continues from the first system, showing intricate melodic lines and dense harmonic accompaniment. A circled '11' is visible at the end of the system.

Handwritten musical score system 3, consisting of four staves. This system shows a continuation of the complex musical texture with various rhythmic motifs and chordal structures. A circled '11' is present at the end of the system.

Handwritten musical score system 4, consisting of four staves. The final system of the page, featuring dense musical notation and a circled '11' at the bottom left corner.

Handwritten musical score system 1, consisting of four staves. The top staff is in treble clef, and the bottom three are in bass clef. The music features a complex melodic line in the upper staves and a more rhythmic, chordal accompaniment in the lower staves. There are various musical notations including notes, rests, and dynamic markings.

Handwritten musical score system 2, consisting of four staves. The notation continues from the first system, showing intricate melodic and harmonic development. The piece appears to be in a minor key, as indicated by the presence of flat signs and a key signature of one flat.

Handwritten musical score system 3, consisting of four staves. This system concludes the piece with a final cadence. The notation includes various musical symbols and a final double bar line.

Leeds, 31. x. 11

Leeds/York, August-October 2011