Tiled Air

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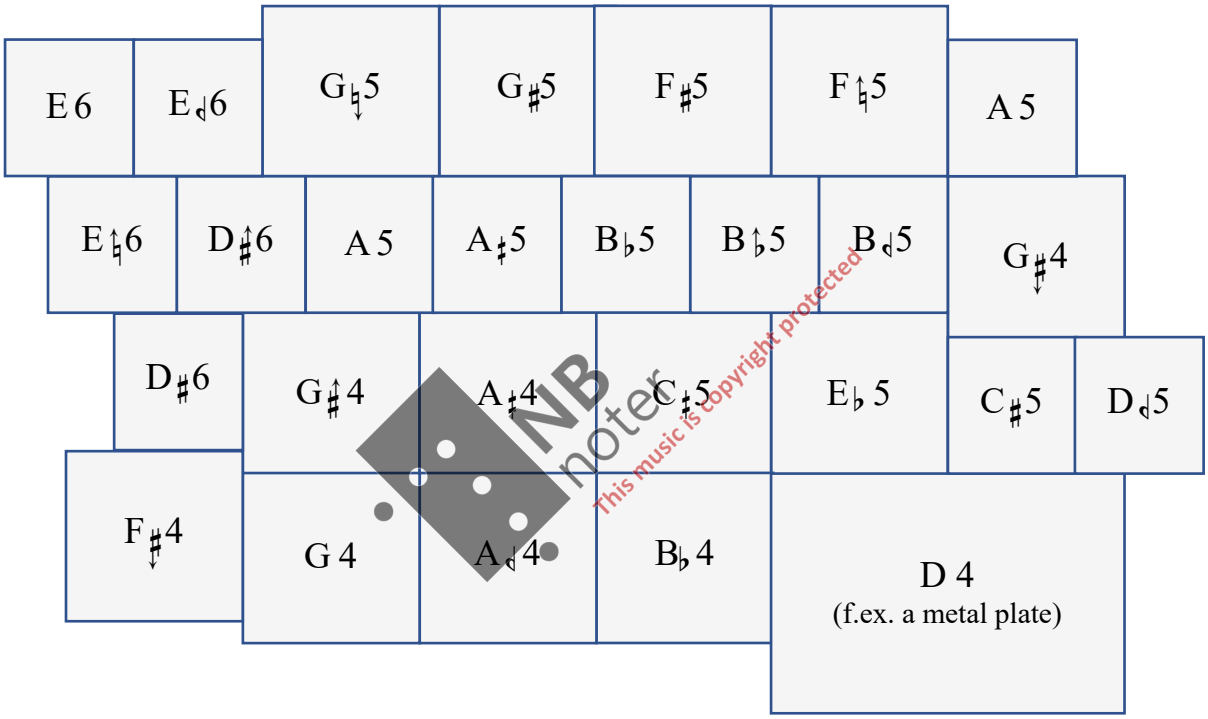
Version for solo percussion
(2021)

Øyvind Mæland

Performance notes

Instruments:
26 floor tiles (a mix of ceramic and stone), and 1 metal plate (or large tile).

The tiles should lay on a table. In order to make them sound more, they should have small rubber/silicon knobs or bits of foam rubber (or sim.) underneath them. Due to varying tile thickness, make sure that their surfaces are horizontally in line.
Specific pitches are asked for, and the tiles should be placed as follows (or similarily) :



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Tiles (and other equipment) may be borrowed from the composer, f.ex. via
www.oyvindmaeland.com

If purchasing own tiles:
- It is recommended that the tiles from A5 and higher are smaller than the rest.
- The very highest range should consist of stone tiles with a quite rough surface.
- The lowest pitch (D4) may be a larger metal plate.
- In general, a variation in coarseness is called for. The entailing differences in dynamics should be appreciated, but one may sometimes need to compensate the

pressure/speed in order to make a line more clear. There should also not be too many very smooth tiles.
- The tile pitches should not deviate more than a 1/6-tone from the written pitches.
- There are two A5-tiles. If they have slightly different intonation, the lowest one should be the one placed in the far right corner.
- Note that tile pitches change quite a lot if damped too much, f.ex. if they lay straight on top of the table without any knobs underneath.

«Mallets»:
2 tablespoons (one in each hand), brush, hand (palm), and possibly more.
The mallet/hand indications are merely suggestions. As the different tiles vary in timbre, one may need to make different choices to make the tiles balance in volume etc.

Amplification
Depending on the room/hall and setting, amplification of the tiles may be necessary, especially in the last section (performed with the palm), and perhaps even in some of the piano sections (with gliding temple bowl).

Accidentals
Accidentals last the full length of the bar.
𝄲 Apart from standard notation for quartones, one may find sharps, flats and naturals with arrows indicating that the pitch is raised/lowered by approx. a 1/6-tone (one third of a semitone).

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Legato
Always play legato, also when alternating between right and left hand. Unless specified otherwise, avoid accents when placing a mallet on a tile.
On sustained long notes, draw circles and «number 8» (never back and forth).
Glissando in the very high range (between D#6 and slightly sharp E6) may require a circular movement (“circ.”).

Tied notes (identical subsequent pitches) with tenuto are performed with “hairpins” more or less marking the rhythm: A short crescendo before the tenuto, and then a short diminuendo.

Noteheads in parenthesis are fragile notes always used in combination with a “main note” (without parenthesis), indicating that the mallet should only slightly touch (glace off) the subordinate note/tile, every now and then, irregularily.

R and L = Right hand and left hand (only suggestions).

Palm = When use of the palm is indicated, one may choose to “crossfade” between tiles (mainly when there are long notes).

⌘ = A more or less rapid circular mallet movement between two specified tiles (or the same tile), swiping through a free/“random” choice of tiles, only avoiding the following written pitch. Always legato, though some accents may appear, and always slightly softer than the written “main notes”.
In combination with fermata, the movement(s) should continue for a longer time, but without slowing down.

C and E = Centre and edge of the tile. Centre (C) is the normal way of playing. When a mallet makes small elliptical movements near the tile edge (E), the tile sounds approximately a major 2nd lower. Avoid the corners, and when possible, use the other hand to place a finger in the tile centre, as this removes most of its original pitch.

+ = Dead stroke.

Grace notes are always to be played quickly.

Tile rhythm = With this indication, a slightly uneven rhythm – generally caused by an even speed across tiles of different sizes and placement – is desirable. The written note values indicate “average speed”.

Fermatas: In general, vary the length of the fermatas.
“Lunga” indicates an especially long fermata.

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TILED AIR

SOLO PERCUSSION

FOR JENNIFER TORRENCE

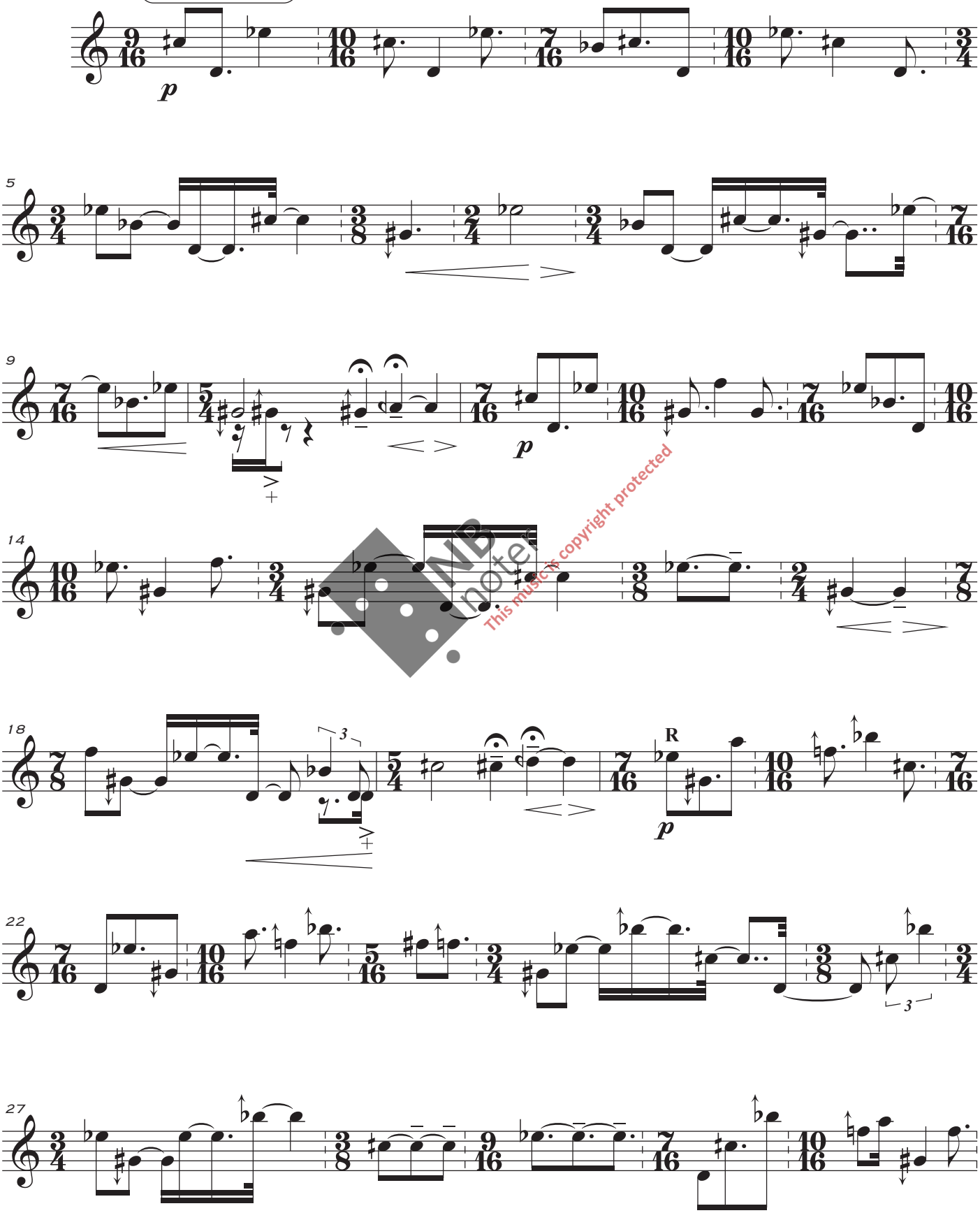
ØYVIND MÆLAND

Sempre legato

No faster than ♩ = 56 (♪ = 112)

Whenever possible, use only one hand.

Tablespoons (or sim.)



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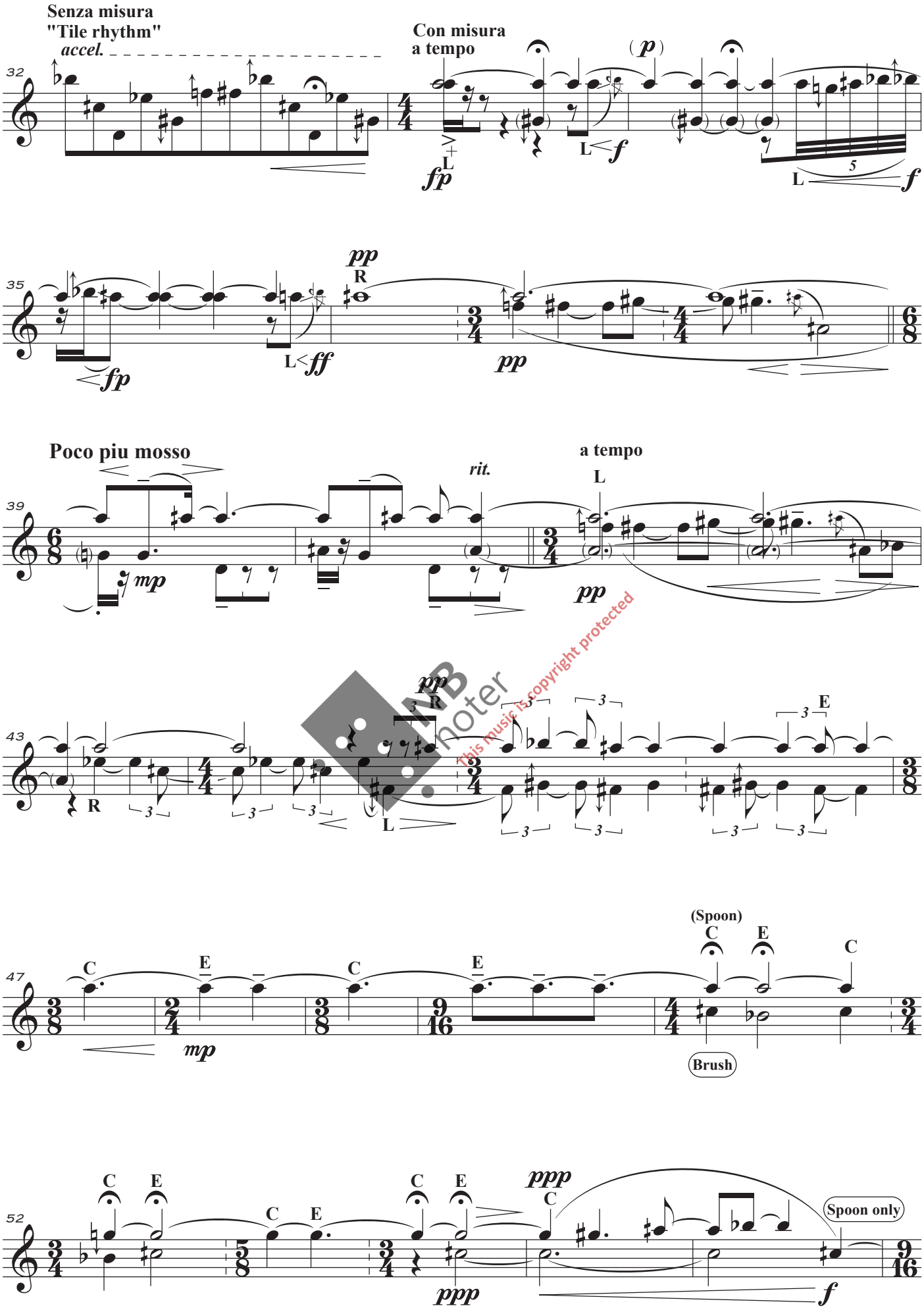

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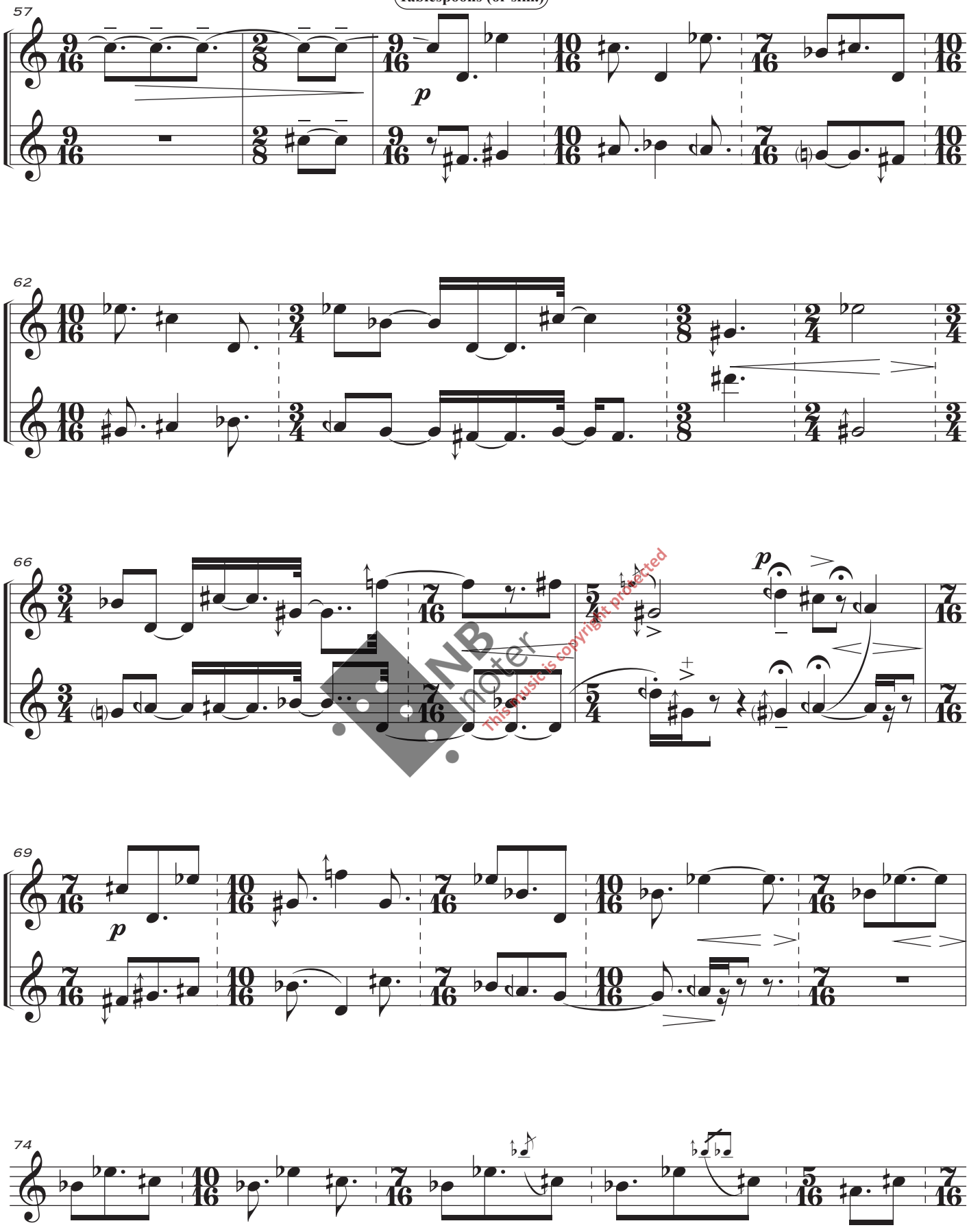

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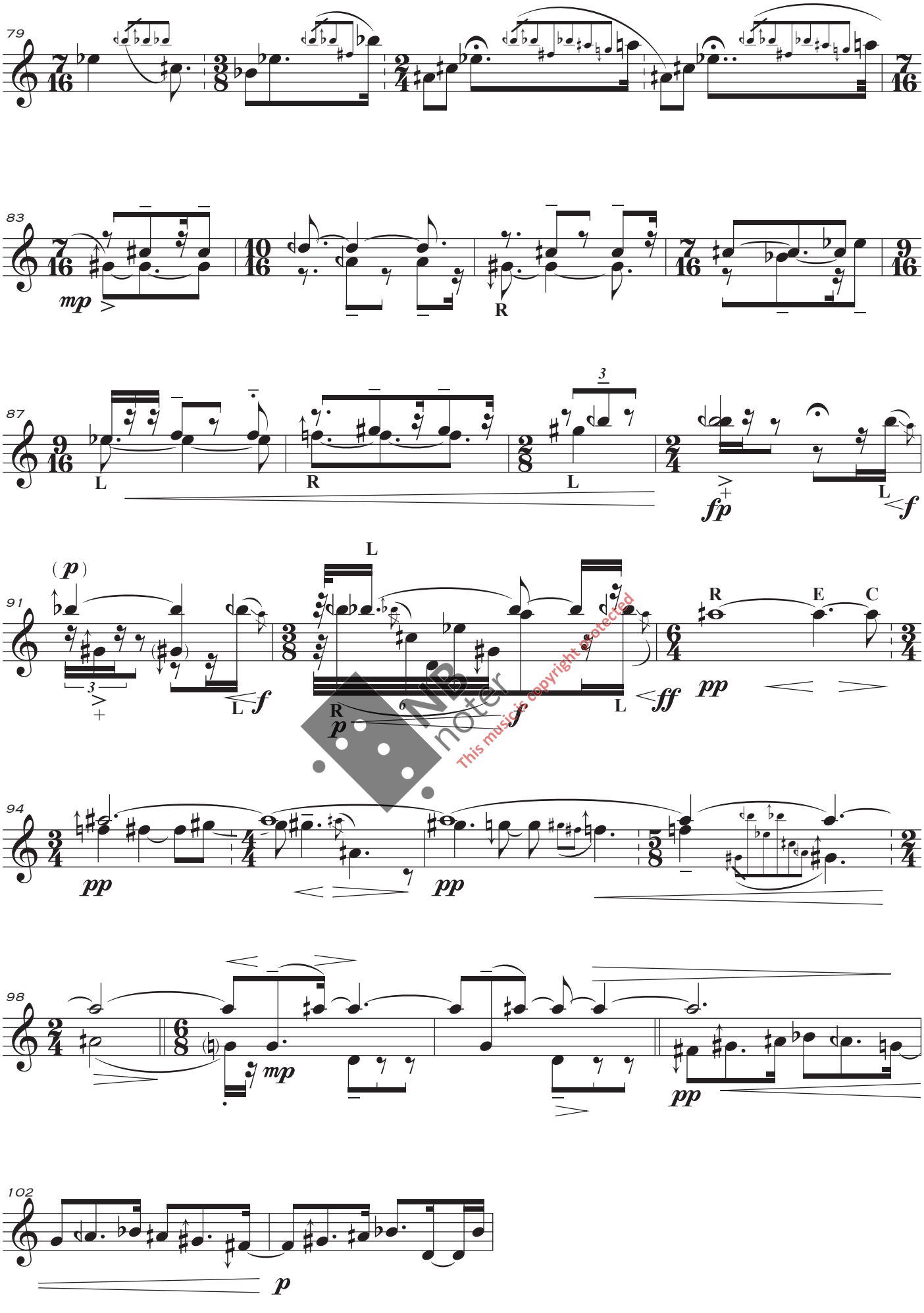

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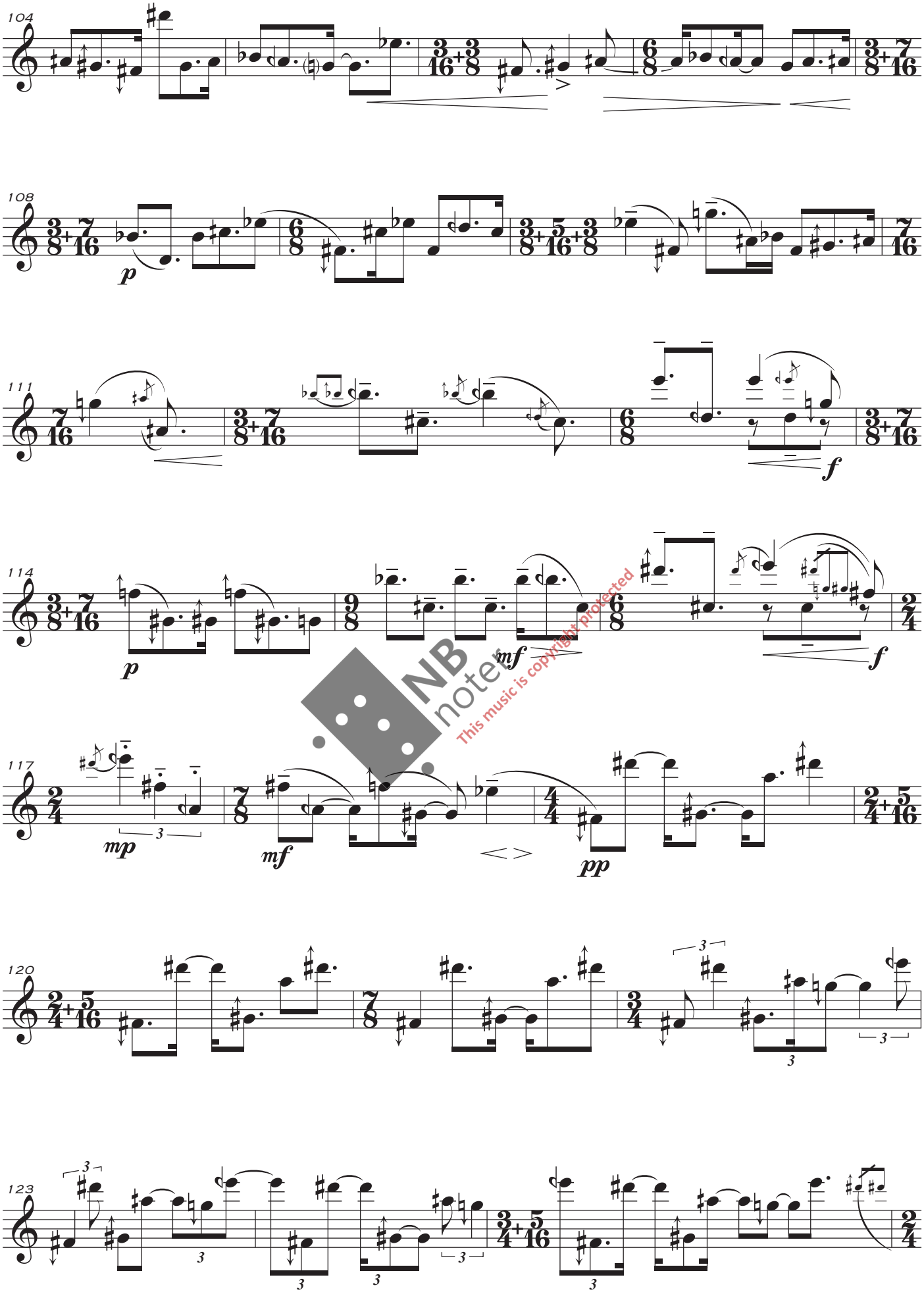

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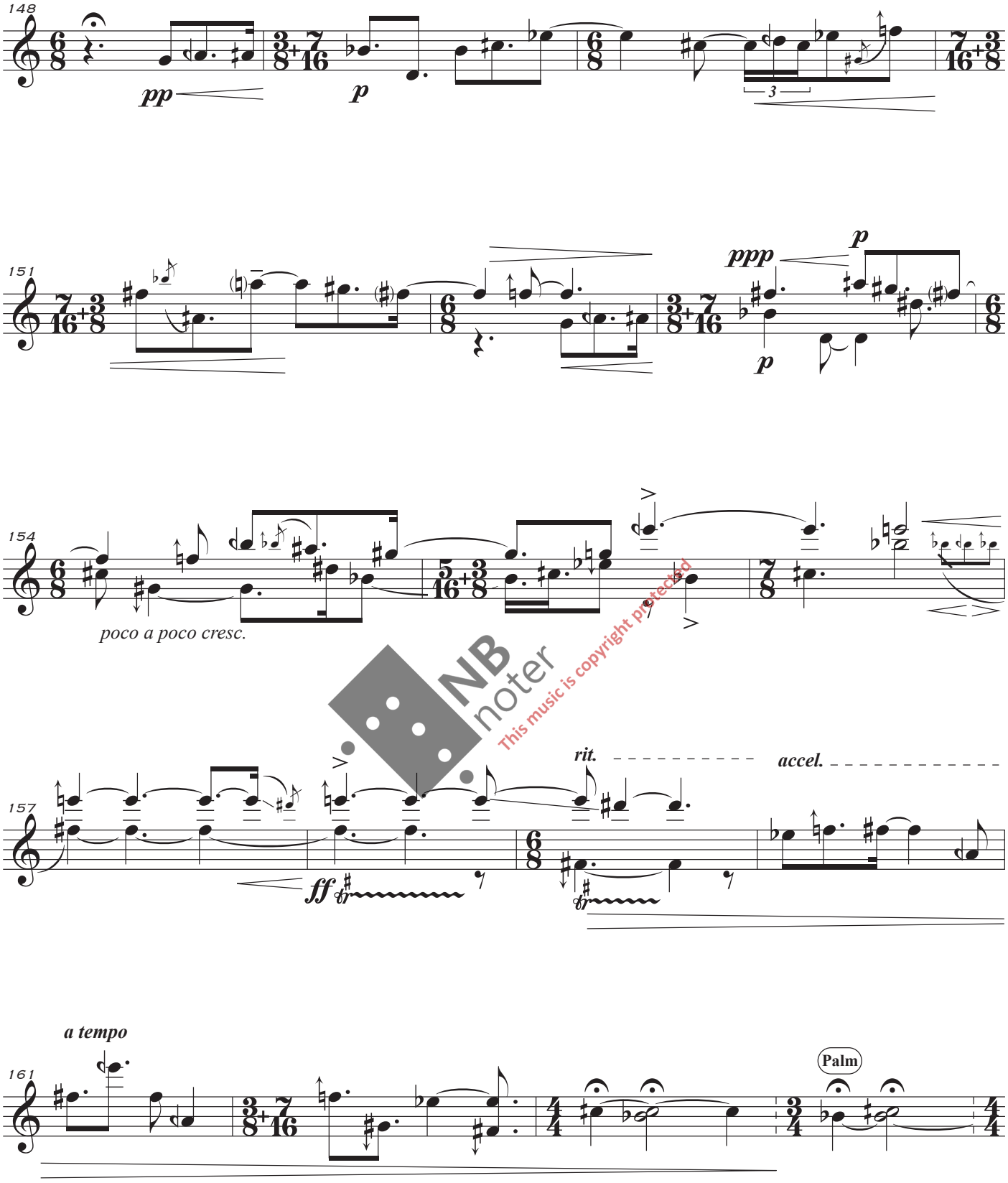

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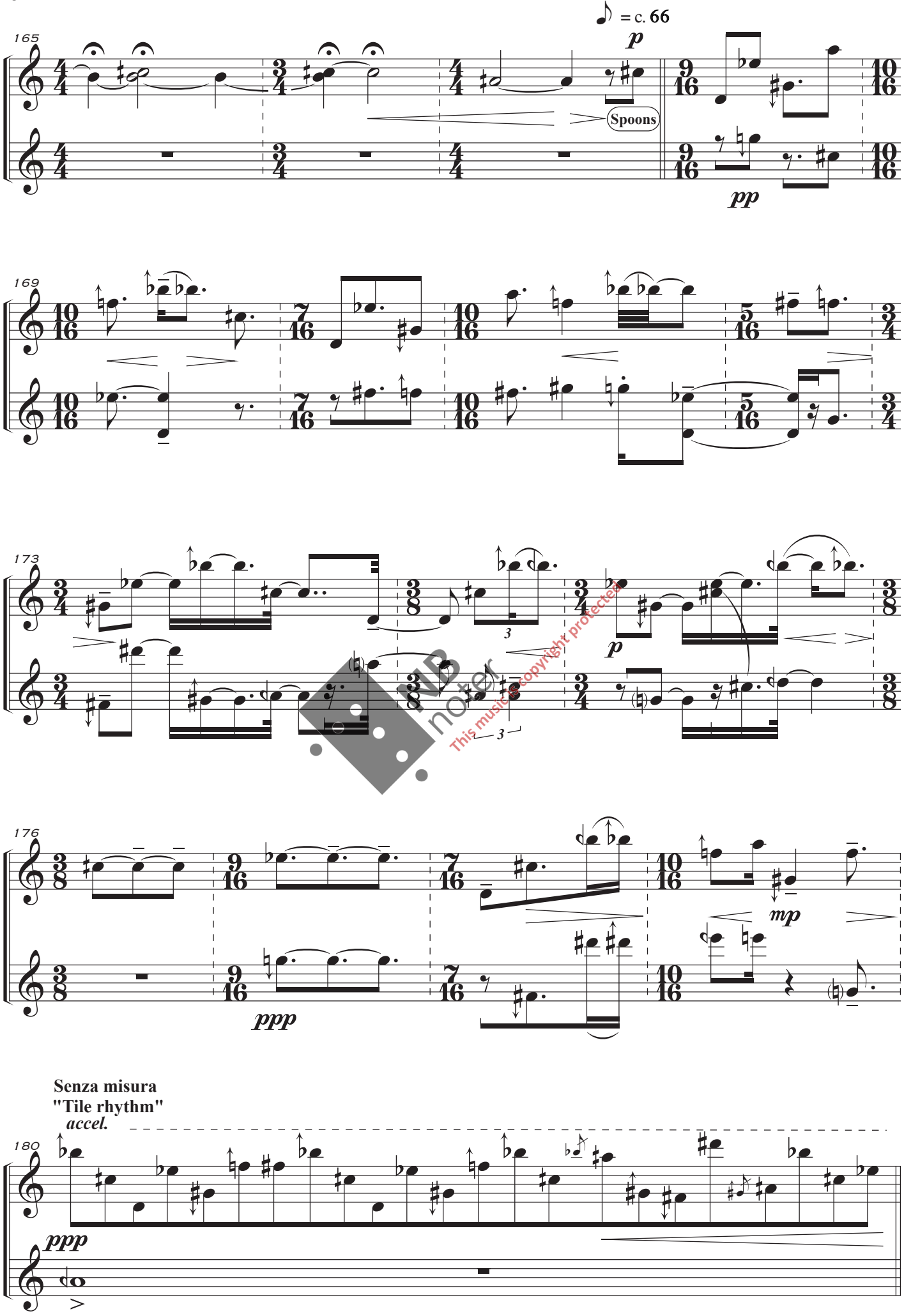

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Con misura
Tempo primo
♩ = c. 56 (♪ = 112)

181

f

R
p

185

L R L

3

f L

In bar 188-193, one may use a spoon/mallet to strike the tile when an accent is notated.

189

R R

193

L
n

ff

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196

ff

199

(circ.) (circ.)

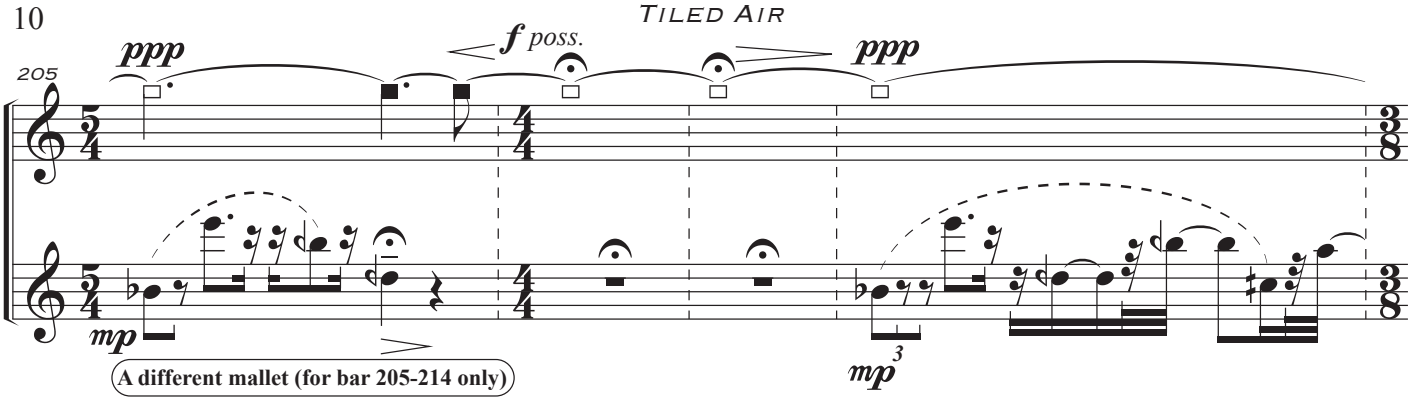
f poss.

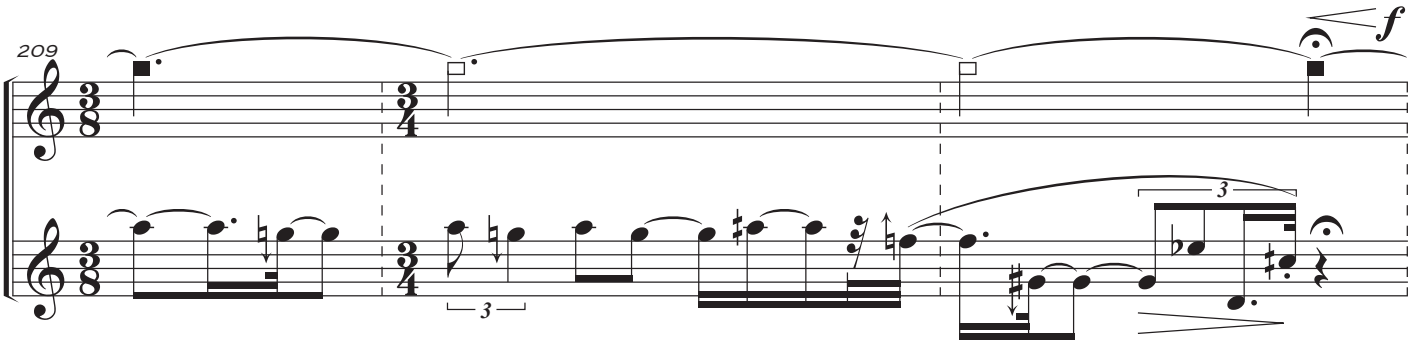
Scrape on tiles.
From bar 203, improvise with scraping (slowly) on the various coarse tiles, not only quarter-sharp A5. Alternate between using 1 and 2 hands (spoon or sim.), playing single tiles, or "dyads"/"chords". No attacks.

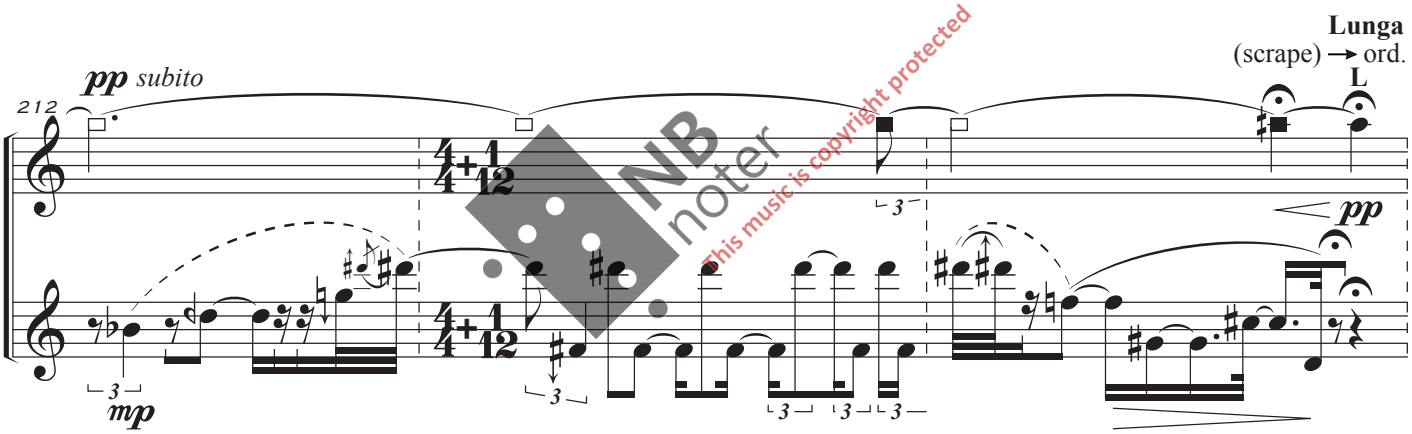
202

Lunga

sempre f poss.







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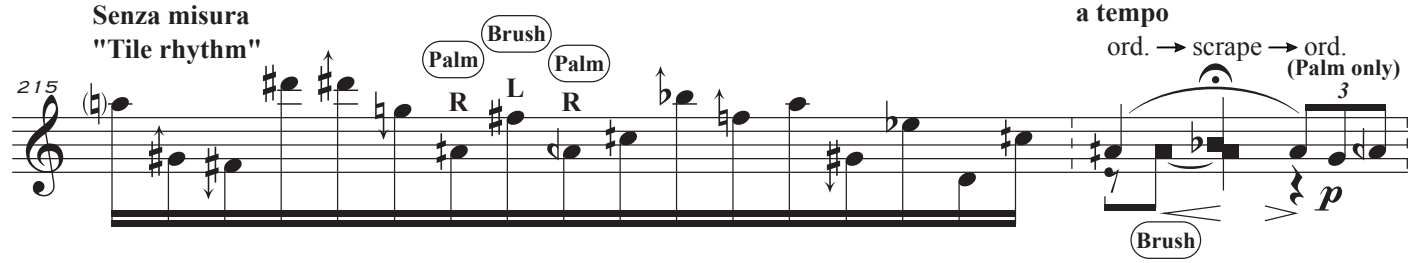
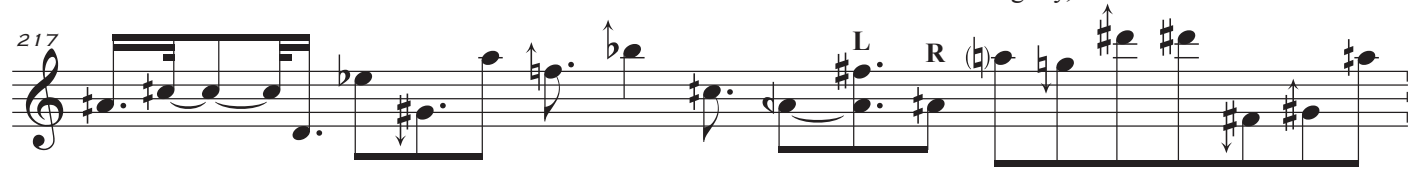
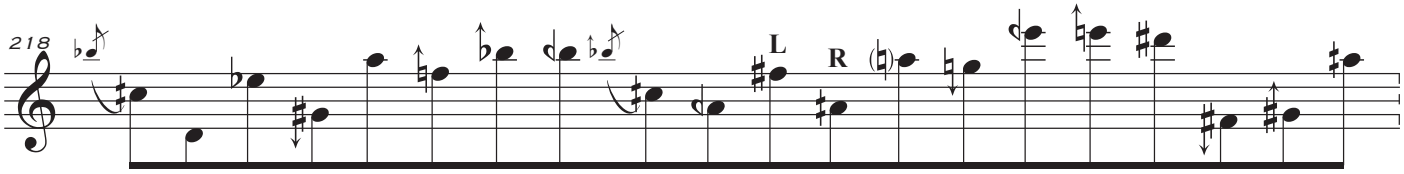
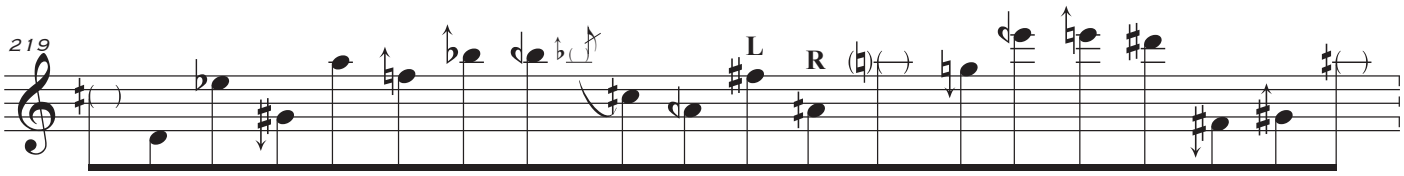
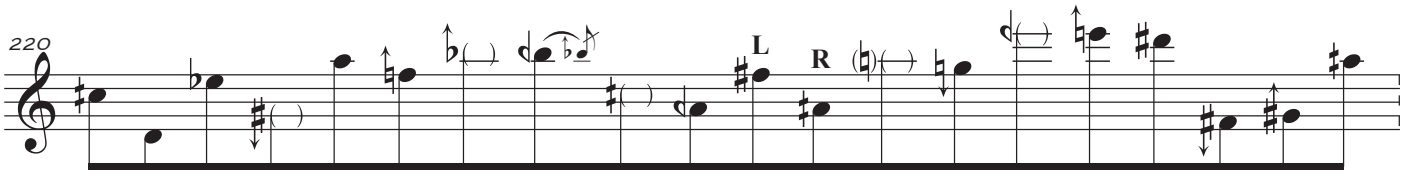


"Tile rhythm" until the end.
The general tempo may vary slightly, but should never be rushed.

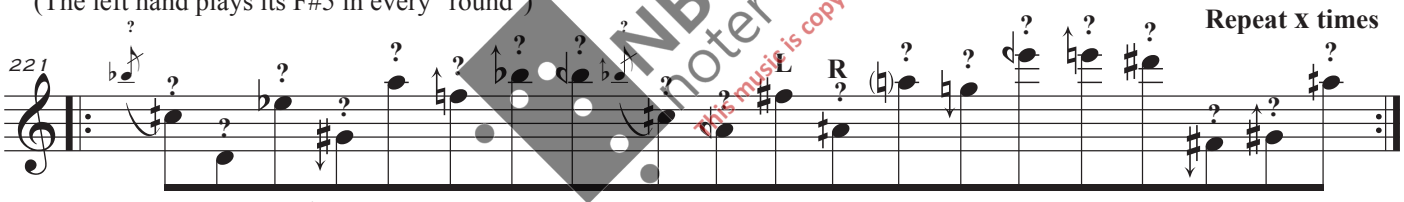




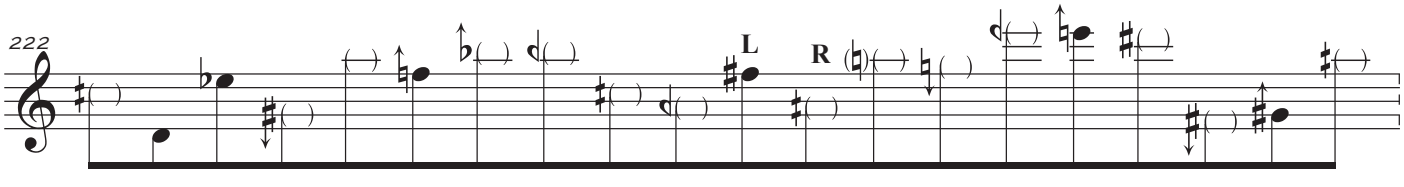




Transition bar: Repeat as many times as necessary.
The right hand continues its "round" and movement as before, but gradually, fewer and fewer tiles are actually touched.
Tiles that were muted in one round, may sound in the next round. Avoid repeated rhythmic patterns.
(The left hand plays its F#5 in every "round")



poco e poco dim.



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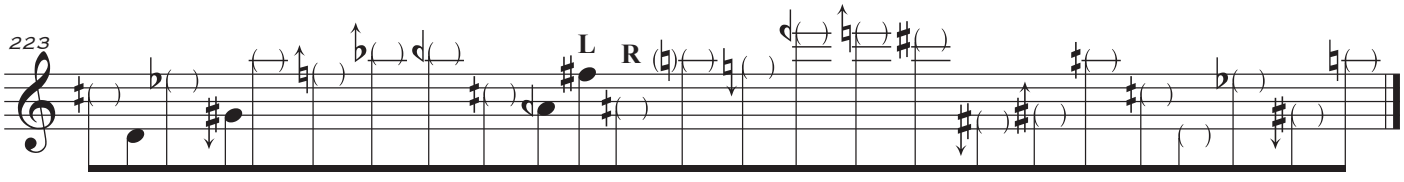

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