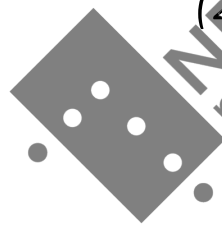


ØYVIND MÆLAND

*TILED AIR*

*for percussion and piano trio*

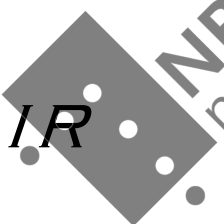
(2021)



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*TILED AIR*  NB  
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FOR PERCUSSION AND PIANO TRIO  
(2021)

ØYVIND MÆLAND

# PERFORMANCE NOTES

## Accidentals

Accidentals last the full length of the bar.

‡ Apart from the 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).

Tied notes (the same note) with tenuto are performed with “hairpins”: A short crescendo before the tenuto, and then a diminuendo.

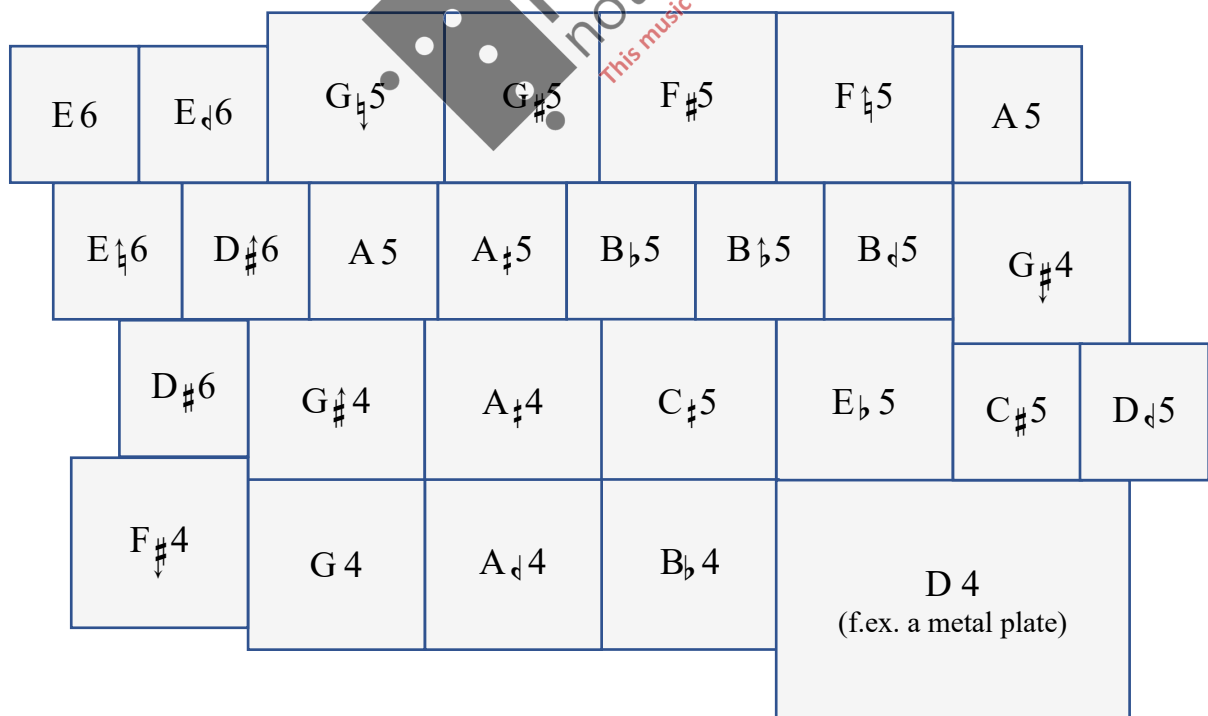
## PERCUSSION

List of instruments:

26 floor tiles (a mix of ceramic and stone), and 1 metal plate.

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 similarly) :



Tiles (and other equipment) may be borrowed from the composer, f.ex. via [www.oyvindmaeland.com](http://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 "heard". 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 2 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»:

Tablespoons (one in each hand) and hand (palm).

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.

*Legato*

Always play legato, even when alternating between right and left hand. 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.

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 rapid circular mallet movement between two specified tiles (or the same tile), swiping through a free/"random" choice of tiles. Always legato, though some accents may appear.

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 2<sup>nd</sup> 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.

Grace notes are always to be played quickly.

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

Noteheads in parenthesis are 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 (irregularly).

Depending on the room/hall and setting, **amplification** of the tiles may be necessary, especially the last section (performed with the palm).

## STRINGS

A square noteheads indicates that it must be performed on a prepared string:

The violin D-string should be prepared with a very small plaster wall plug (in plastic), placed near (but not right next to) the bridge.

The cello D-string should be prepared with 2 medium small plaster wall plugs (in plastic), near (but not right next to) the bridge. The plugs should be 1-2 cm apart.

The C-string should be prepared with an old-fashioned wooden violin mute (or possibly 2 larger wall plugs) attached along the C string, in the same area as on the D-string.

In addition to creating a multiphonic sound, the preparation alters the pitch of its fundamental. Ideally, the plugs for the violin D string and the cello D string should be placed so that the intonation will sound more or less the same (one octave apart).

It is essential to find preparations that fit the thickness of the strings. They should neither fall off (when playing *forte*), nor be attached so tightly that the original string pitch is lost completely.

Optional: It may be necessary to remove some resonance from the violin E-string and cello A-string by muting them slightly with a little tac-it, yarn or sim very close to the bridge.

⊕ = A damping sign is used above a pause where all the instrument's resonance possible should be actively (and suddenly) removed. The preceding tone (or resonance) should be "cut off". There should be made no diminuendo before such a sign, but rather a subtle crescendo, unless otherwise specified. Sometimes, such as in bar 33 in vln and cello, the damping sign is used to suggest damping of the open D-string resonance.

"int." indicates that one should adjust intonation to the pitch of the percussion (tile), or sometimes to another instrument.

s.t. = sul tasto.

## PIANO

The piano part requires 2 blocks of wood (or sim.): "wooden block (low)" and "wooden block (high)". They are placed on top of the *very low* and *low* strings of the piano. The short side of the wooden blocks should cover at least a minor third. The lowest may be of soft wood, while the higher can be covered in cardboard (or sim.) for a higher noise content.

In addition, a small/medium-sized temple/singing bowl in brass (or sim.) is placed upside-down on top of the piano strings in the *lower middle* range of the instrument.

No exact pitch areas are specified.

These 3 objects are to be moved *along* the strings (without pedal), and only *across* if a glissando is notated.

While the down-arrow indicates the object to be moved towards the pianist (and dampers), the up-arrow shows the opposite. The arrows for the wooden blocks are merely suggestions.

"(circ.);" indicates a circular movement, but make sure to avoid pizzicato-like sounds.

A plus sign "+" above a note belonging to the block of wood or temple bowl, means that the object should be put down onto the strings (a short thump). The object must necessarily be lifted up in advance – silently.

# TILED AIR

FOR PERCUSSION AND PIANO TRIO

ØYVIND MÆLAND

**Sempre legato**

♩ = c. 56 (♩ = 112)

Whenever possible, use only one hand.

(Tablespoons (or sim.))

PERCUSSION (TILES) *p*

VIOLIN (Strings prepared in advance. See performance notes)

CELLO (Strings prepared in advance. See performance notes)

PIANO (Strings prepared in advance. See performance notes)

5

TLS.

9

TLS.

VC.

*fp*

*n*

13  
TLS.

17  
TLS.

17  
VLN.

VC.

20  
TLS.

25  
TLS.

28  
TLS.





Poco piu mosso

rit.

37

TLN.

VLN.

VC.

PNO.

Remove temple bowl.

*p*, *mp*, *p*, *pp*, *mp*, *p*

(int), II, III, II, III, II, III, pizz., arco s.t.

41

TLN.

VLN.

VC.

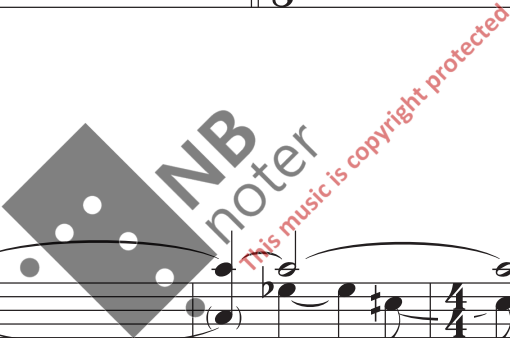
PNO.

a tempo

Place temple bowl on strings (far away) almost inaudibly.

*p*, *pp*, *p*, *pp*, *mp*, *pp*

L, R, 3, 3, 3, 3, 3, 3, 3, 3



45

TL.S.

3 3 3 E C E

*mp*

49

TL.S.

(Spoon) C E C C E

(Palm)

*mp*

53

TL.S.

C E C E C

*ppp* *f*

(Spoon only)

53

PNO.

*p* *f*



57

TLN.

VLN.

VC.

*p*

(int) III IV III II

Reminder: Notes with square noteheads are performed on the 3rd string.

*mp*

62

TLN.

VLN.

*mp*

66

TLN.

VLN.

VC.

*fp*

*fp*

*fp*

*n*

69

TL.S.

VC.

*p*

74

TL.S.

VLN.

pizz.  
(int)

*p*

79

TL.S.

VLN.

*mp*

82

TL.S.

VLN.

VC.

*mp*

*pppp*

*pppp*  
(int)

arco

86

TLN. *fp* *f*

VLN. *f* *pizz.*

VC. *f*

PNO. *mf* *p*

(near dampers)

90

TLN. *f*

VLN. *arco* *pizz.*

VC. *pizz.*

PNO. *f* *"f"*

92

TL.S. *ffp* *pp*

VLN. arco s.t. (int) IV III II III IV arco (int) III II III

VC. arco s.t. (int) II I II I II arco (int) III II I

PNO. Remove temple bowl.

Poco più mosso

96

TL.S. *mp* *p*

VLN. (int) pizz. arco s.t. III

VC. II I II III II III

PNO. *mp* *p* *pp*

100

TL.S. *pp* *p*

VC. *mf*

PNO. *pp*

104

TL.S. *p*

VLN. *mp* *mf* *mp* *p*

VC. *mp* *p*

PNO. *mf*

II

pizz.

arco II

II

pizz.

arco

108

TL.S.

VLN. *p*

VC. *p*

II

3

3



111

TLN.

VLN.

VC.

PNO.

Place temple bowl on strings (far away) almost inaudibly.

*f* *p* *f* *p* *f* *p*

(int)

114

TLN.

VLN.

VC.

PNO.

*mf* *f* *mp* *mf* *f* *mp*

(int)

117

TLN.

*pp*

117

VLN.

*p* <sup>3</sup> *p* (int)

VC.

*p* *ppp*

117

PNO.

*p* (circ.)

120

TLN.

*3* *3* *3* *3*

123

TLN.

*3* *3* *3* (poco)

Optional: The bars 125-133 may be transposed one octave down, if temple bowl noise doesn't draw too much undesired attention. (Depending on piano construction)

123

PNO.

*pp* 8va

TILED AIR

126

3

TLS.

PNO.

130

3

TLS.

VLN.

VC.

*f*

*fpp*

130

8va

PNO.

Remove temple bowl.

Tempo primo

♩ = c. 56 (♩ = 112)

134

C E C E

pp mp pp mp

TLS.

VLN.

VC.

*n*

139

TLN. *pp* *mp* *pp* *mp* C E C E

VLN. *pp* I

VC. *pp*

143

TLN. *f* *pp*

VLN. *pp* s.t. III (int)

VC. *pp* s.t. II (int)

143

PNO. *f* *pp* (sost. ped.)

147

TL.S. *p*

VLN. pizz. *p*

VC. pizz. *p*

PNO. *mp*

Ped.

150

TL.S.

VLN.

VC.

PNO.

153

TL.S.

*poco a poco cresc.*

VLN.

arco 5 5 pizz. arco 5 3 5 pizz. (*f*)

VC.

*poco a poco cresc.* (*f*)

PNO.

Place temple bowl on strings (far away) almost inaudibly. *mf*

155

TL.S.

VLN.

*poco a poco cresc.* arco 3 arco 5 5 5 5 5 5 5 5

VC.

arco pizz. arco 5 5 5 *poco a poco cresc.*

PNO.

*f* 8va

TILED AIR

157

ff

ff

ff

f poss. Gradually move the bowl towards dampers (closer) →

ff

(8va)

159

pp

pp

p mp

uneven tremolo (next to dampers)

(int)

n

163

(Palm)

(Spoon)

p

♩ = c. 66

167

TL.S.

167

VLN.

VC.

167

PNO.

171

TL.S.

171

VLN.

VC.

171

PNO.



175

TL.S.

VLN.

VC.

PNO.

Senza misura  
"Tile rhythm"  
accel.

179

TL.S.

VLN.

VC.

PNO.

Vln + Vc. should be synchronized, but they do not have to be synchronized with perc. until beginning of the following bar.

pp

pp

(sim.)

Remove temple bowl.

Con misura  
Tempo primo

♩ = c. 56 (♩ = 112)

180

TL.S. *f* *mp* R pizz.

VLN. (int) *f* *mp*

VC. *f* *pppp*

PNO. *f* *pp* ("free directions")

183

TL.S. L R L

VLN. arco *pppp*

VC. *pppp*

183

PNO. *f* *pppp*



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

187

TLN. *f* *L* R

VLN. pizz. arco pizz.

VC. pizz. arco (slow trem.)

PNO. *f*

190

TLN. R

VLN. arco pizz. arco pizz. arco pizz.

VC. IV II

PNO.



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.

**Lunga**

202

TLS. *sempre f poss.* *pp* *f poss.*

VC. *mp* solo IV III

207

VC. III 3 III 3 III 3 III 3 III 3 III 3

211

TLS. *pp subito* (scrape) → ord. L

VC. I 3 III 3 3 3

Senza misura "Tile rhythm"

214

TLS. *a tempo* ord. → scrape → ord. (Palm only) *p*

(Spoon) (Palm) R L (Palm) R

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

216

TLS. L R



