

**Jay C. Batzner**

**Miniatures**

(2006)

for piano and tape

**UNSAFE BULL MUSIC**

### **Program Notes**

These four short pieces are an outlet for my newfound interest in improvisation. Since the tape part for these pieces will not change it made sense to me to have a piano part that would always be different. The first piece uses short rhythmic gestures and drones. The second miniature is rough and aggressive in all registers of the piano. Miniature three is an homage to the group Negativland, one of my primary musical influences. Furthermore, the samples used for this miniature were taken directly from their own website. The final miniature is bright and shiny with all samples coming from a toy piano trill.

### **PerformanceNotes**

The piano part is to be improvised. The score that follows is a skeleton and should not be seen as the sole inspiration for performance. By all means, listen to the tape part and perform what you think is an appropriate companion/counterpart to what you hear. Any questions regarding interpretation of this score should be answered by the performer and NOT the composer.

# Miniatures for piano and tape

Jay C. Batzner

## 1.

Barline = approx. 5 seconds

The score is divided into three systems, each with a Piano part and a Tape part. The Piano part is written in a grand staff (treble and bass clefs), and the Tape part is a single line. Vertical dashed lines mark time intervals of 5 seconds each, labeled from 0" to 85".

**System 1 (0" - 30"):**  
Tape: Tapping (0"-5"), Sparking (5"-10"), Tapping (15"-20"), Ab Drone (20"-25").  
Piano: *pp* angular, mimic tapping rhythm (5"-10"); *sim.* (10"-15"); *ff* forceful (20"-25"); *ff* Begin slow pulse (25"-30").

**System 2 (30" - 60"):**  
Tape: Tapping (30"-35"), Tapping (40"-45"), Tapping (55"-60").  
Piano: (Pulse) *pp* angular, mimic tapping rhythm (35"-40"); *mf* Irregular pulse, do not coordinate hands (40"-55").

**System 3 (60" - 85"):**  
Tape: Sparking (75"-80"), Tapping (80"-85").  
Piano: (Pulse) angular, mimic tapping rhythm (80"-85").

2.

Barline = approx. 5 seconds

T.

Low rumbles

Mimic the tape in style: monophonic hectic bursts of chaotic clusters  
At times, short punchy chords in the silent spaces

0" - 5"      5" - 10"      10" - 15"      15" - 20"      20" - 25"

T.

(Rumbles) → High jingles → Low rumbles → High jingles → High jingles → Low rumbles → Low rumbles → High bursts → Midrange

Expand range of bursts, becoming more hectic and frantic  
Start to incorporate harmonic clusters into gestures

*INCREASE ACTIVITY!*

25" - 30"      30" - 35"      35" - 40"      40" - 45"      45" - 50"      50" - 55"

T.

(Bursts) → (Mids) → (Rumbles) → High jingles → Hectic bursts of everything → Low groan

Wild clusters, explosive attacks, try to crush the piano and drive it into the ground through your playing

Spastic chords, irregular pulse, exhausted

55" - 60"      60" - 65"      65" - 70"      70" - 75"      75" - 80"      80" - 85"

### 3.

Barline = approx. 5 seconds

Word position is approximate for the START of the phrase and are not always accurate for duration

The musical score consists of three systems, each with a treble and bass clef staff. The music is written in a key with one sharp (F#) and a common time signature. The piano part features struck chords and low rolling lines. Lyrics are written above the staff, and time intervals in seconds are marked below the staff. Arrows indicate the duration of specific phrases.

**System 1:**

- 0" - 5": *mf* (Piano)
- 5" - 10": Always
- 10" - 15": Certain men
- 15" - 20": Always
- 20" - 25": Pop, pop!
- 25" - 30": Certain men always POP a

**System 2:**

- 25" - 30": POP a, pop a buddy
- 30" - 35": Certain men always Buddy
- 35" - 40": Pop a buddy
- 40" - 45": Why don't you go?
- 45" - 50": Always
- 50" - 55": Why don't you go pump a buddy?
- 55" - 60": Certain men always go pop a balloon

**System 3:**

- 50" - 55": Why don't you go get their way?
- 55" - 60": Buddy pumped
- 60" - 65": Certain men always get their way
- 65" - 70": Why don't you go pop a balloon?
- 70" - 75": This is the Weatherman, I repeat, you are listening to the Weatherman.

In this movement, the piano largely ignores the tape part. It is meant to capture a similar vibe found in the radio interview section of Negativland's "Time Zones" off their album *Escape from Noise*. Struck chords and low rolling lines (timpani rolls) make up the musical texture as an edited recorded conversation takes place.

