

Maria Kallionpää

Trinity Mania

for piano, toy piano, midi keyboard, and electronics

2010



Music Finland

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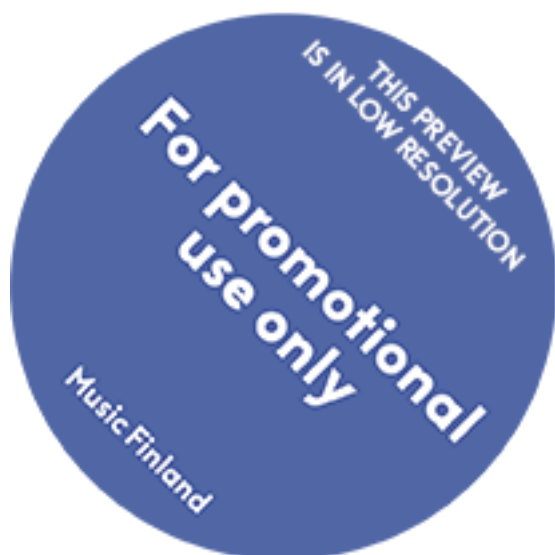
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Maria Kallionpää

Trinity Mania (2010)

for piano, toy piano, midi keyboard, and electronics



Trinity Mania, rider

- midi keyboard (at least one octave)
- grand piano
- toy piano
- Audio interface (+Firewire or USB cabel)
- PA system
- Macintosh computer

Trinity Mania (2010): Performing instructions

”Trinity Mania” is a composition for three keyboard instruments and one performer. To allow the performer reach all of them, the toy piano should be placed diagonally on the right side of the piano. It should be put slightly lower or approximately on the same height as the piano keyboard: it can be placed on a small table. The keyboard should be on top of the toy piano. Toy piano and midi keyboard should mostly be played with the right hand. Rather than an actual instrument, the midi keyboard functions as a midi controller that the pianist uses for triggering the samples. Thus, the upper “electronics” line on the score does NOT indicate the sonic result but merely which key(s) of the midi keyboard should be pressed down; the two lines below describe the approximate functions of the electronics. However, they are not intended as an accurate notation of the electronic part but mainly to function as cues for the performer. Each white key between c1-b1 activates a different sample. The electronic system will run on Max/MSP or by using the standalone player. The electronic part and acoustic sounds should seamlessly mix together. Because various passages of the work do not have a time signature, the rhythmical details (and in some passages also accurate pitch material) are often up to the performer. The notation combines traditional and relative notation. The performer needs to find the balance between a regular performance situation and improvisation.

Samples List

The effect samples of “Trinity Mania” can be controlled by pressing the keys of a MIDI keyboard within the range of an octave; they have been organised consecutively from (1-8) on the keys of a C major scale.

1. C: single chord in staccato
2. D: high pitched repetition
3. E: melodic fragment
4. F: chord repetition in crescendo
5. G: chord repetition in crescendo (modulated)
6. A: Low, long individual sounds (pedaled sounds of piano played backwards)
7. B: High, long, individual sounds (pedaled sounds of piano played backwards)

Program Note

The main idea of Trinity Mania is to combine three different instruments (piano, toy piano and electronics) into one “super instrument”. Instead of forming separate identities, each instrument is supposed to complement the others. The presence of only one performer underlines this approach: the pianist is in charge of all the instrumental lines simultaneously. The composing process of this work started during my residency period in Benin, West Africa, where I got inspired by the rhythmic structures of African music. I was particularly interested in using complex and controlled polyrhythmic patterns and at the same time maintaining improvisational freedom. Although not directly based on African music, Trinity Mania is an abstract and subtle study of these characteristics.



Trinity Mania

Maria Kallionpää (2010)

Lentissimo. Misterioso. Tempo ad lib.

Piano

Midi keyboard

Electronics sounding approximately:

The Piano part consists of two staves. The first staff has a whole rest, and the second staff has a whole rest. The Piano part has a dynamic of *mp*. The Midi keyboard part consists of two staves. The first staff has a whole rest, and the second staff has a whole rest. The Midi keyboard part has a dynamic of *mp*. The Electronics sounding approximately part consists of two staves. The first staff has a whole rest, and the second staff has a whole rest. The Electronics sounding approximately part has a dynamic of *mp*.

3

Pno.

The Pno. part consists of two staves. The first staff has a whole rest, and the second staff has a whole rest. The Pno. part has a dynamic of *mp*. The score is for a piece titled 'Trinity Mania' by Maria Kallionpää (2010), with a tempo of 'Lentissimo. Misterioso. Tempo ad lib.'.

5

Pno.

p

(Midi keyboard)

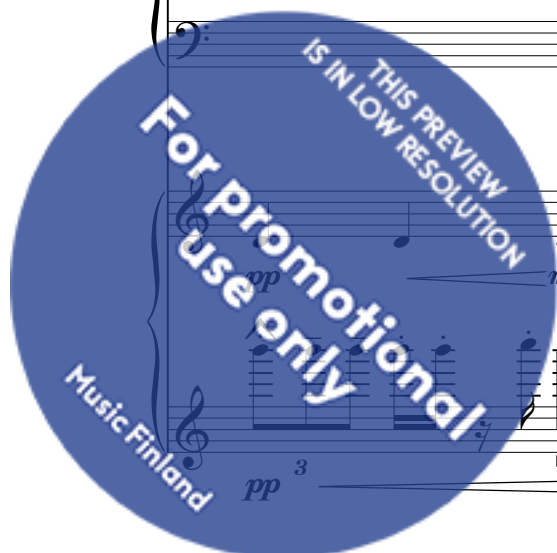
Electronics sounding approximately:

pp *mp* *pp* *pp* *3* *5* *f*

7

Pno.

pp *ff* *pp* *3* *5* *mf*



Pno.

9

p *ff*

5 6 6 6 5 3

mp *pp* *pp* *f*

Pno.

11

ff *mp* *3*

Ped. *

(Midi keyboard)

mp *mf* *p*

Moderato ♩ = 60

13

Pno.

mp *mp* *ppp* *mf*

3 6 8^{vb} Ped. *

pp *mp* *mp* *p*

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Pno.

16

3 *mf* *sfz* 6 *pp* *f* *Red.* *

(Midi keyboard) *p* *f*

Electronics sounding approximately:

fff sfz

fff = sfz

(Midi keyboard)

19

5

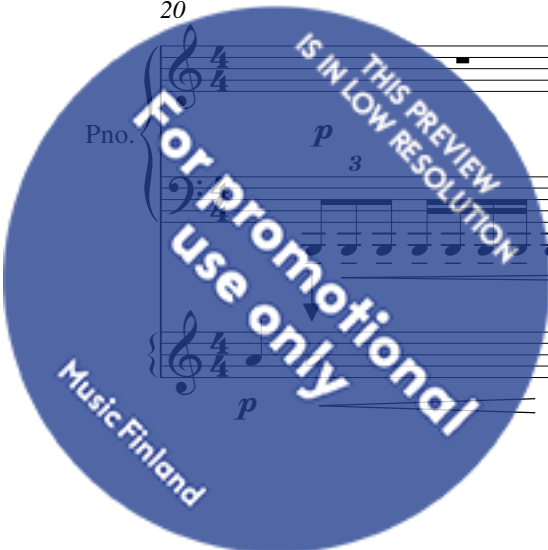
Electronics sounding approximately:

sfz *sfz* *sfz* *fff*

20

Pno.

p 3 5 6 7 *f* *sfz* *Red.* *mf*



23

Pno.

3

5

f

5

(Midi keyboard)

p

mf

Electronics sounding approximately:

3

5

f

sfz

sfz

sfz

24

Pno.

5

6

5

6

pp ff

pp

mf

p

pp

p

mf

5

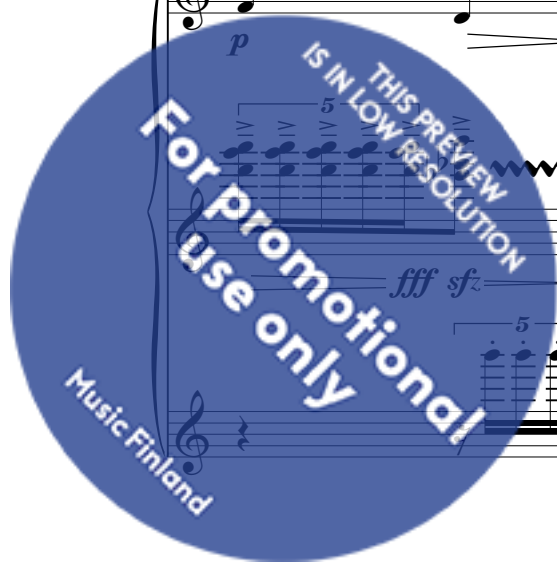
fff sfz

5

6

5

pp ff



[illegible]

ca 10 seconds

Pno.

28

ff

sfz

sfz

Ped.

(Midi keyboard) *

mf

f

ff

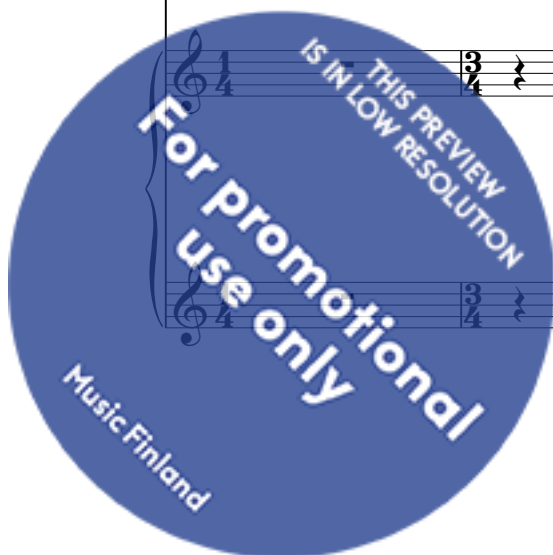
f

Electronics sounding approximately:

fff sfz

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Pno.

31

p 5 6 *ff* 7 *sfz* *f* 5 *sfz*

ff *sfz* *f*

ff *sfz* *f*

ff *sfz* *f*

Pno.

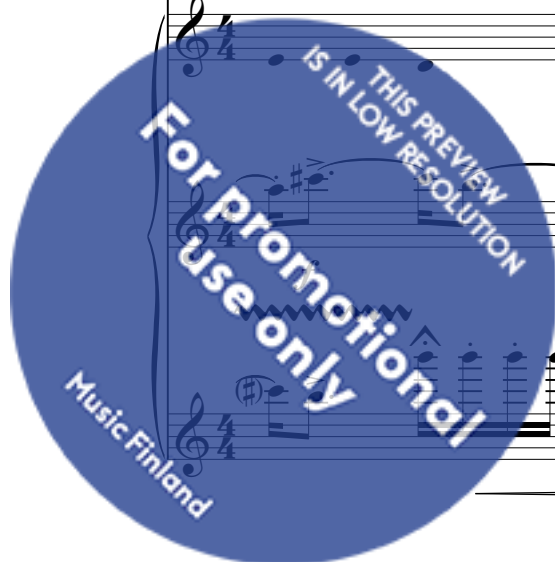
34

5 6 *ff* 7 *ca 10s*

ff *ca 10s*

ff *ca 10s*

ff *ca 10s*



ca 5 seconds

poco accel. . . .

37

t. Pno.

Pno.

(Midi keyboard)

Electronics sounding approximately:

f

sfz

♩ = 80

41

t. Pno.

Pno.

Electronics sounding approximately:

f

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9

44

t. Pno.

45

46

Pno.

ff

ff

(tr) (tr) (tr) (tr) (tr)

(tr) (tr) (tr) (tr) (tr)

The musical score for 'The Great Wall' by John Williams is presented in three staves. The top staff, labeled 't. Pno.', features a treble clef and a key signature of one sharp (F#). It begins with a measure marked '47' and contains three measures of music, each with a trill (tr) above the note. The second and third measures are followed by a double bar line. The bottom staff, labeled 'Pno.', features a treble clef and a key signature of one sharp (F#). It begins with a measure marked '47' and contains three measures of music, each with a trill (tr) above the note. The second and third measures are followed by a double bar line. The bottom staff, labeled '(Midi keyboard)', features a treble clef and a key signature of one sharp (F#). It begins with a measure marked '47' and contains three measures of music, each with a trill (tr) above the note. The second and third measures are followed by a double bar line. The score is written in 3/4 time and ends with a 4/4 time signature.

Pno.

sfz *mp* *fff*

$\text{♩} = 70$

Pno.

sfz *mf* *fff*

Pno.

mp *fff*

Pno.

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pp

Red. * *Red.* *

Musical score for "The Wind" by Maurice Strakosky. The score is for Piano (Pno.) and Pedal (Ped.). The Pno. part is in 3/4 time, marked *f* (forte), and features a melody with triplets and a 4/4 section at the end. The Ped. part is in 3/4 time and features a bass line with triplets and a 4/4 section at the end. The score is marked with a copyright notice and a page number.

[illegible]

Pno.

5

fff sfz

5

Ped.

*

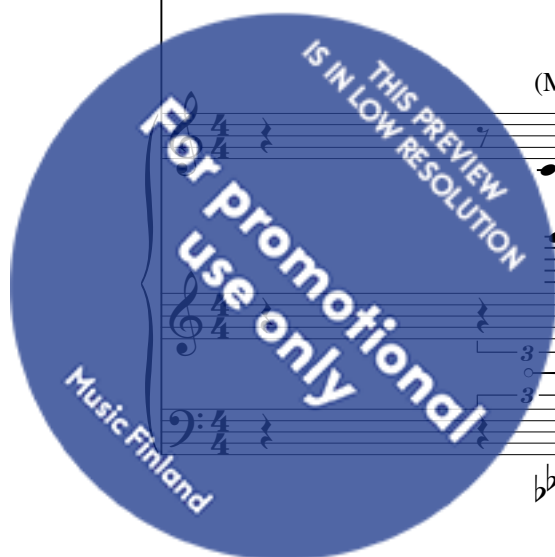
ca. 15 sec.

Improvise with samples

(Midi keyboard)

Electronics sounding approximately:

The image shows a musical score for the song "The Rose Tree". It is written for a piano and voice. The piano part is in the lower register, using a grand staff with a bass clef and a treble clef. The melody is in the bass clef, and the accompaniment is in the treble clef. The key signature has one flat (B-flat), and the time signature is 3/4. The piano part features a series of chords in the right hand and a single note in the left hand. The voice part is in the upper register, using a single staff with a soprano clef. The melody is in the soprano clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The voice part features a series of notes in the soprano clef and a single note in the bass clef. The piano part includes a section marked "ff" (fortissimo) and a section marked "5". The voice part includes a section marked "5".



Pno.

3 5 *ff*

Pno.

5 3

Pno.

sfz 5 3 3

(Midi keyboard)

Electronics sounding approximately:

3 5 *ff*

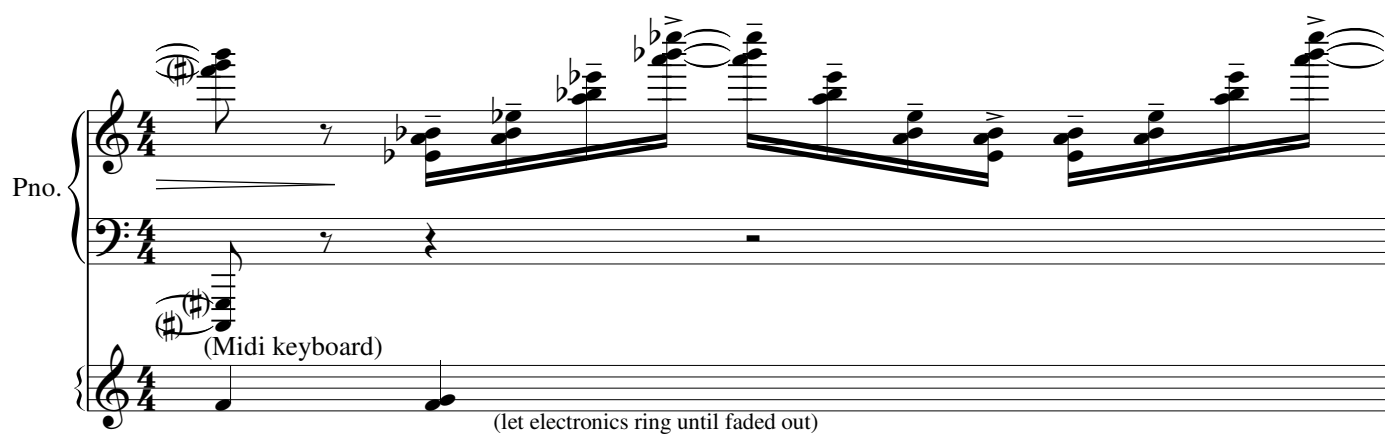
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Pno.

(Midi keyboard)

(let electronics ring until faded out)

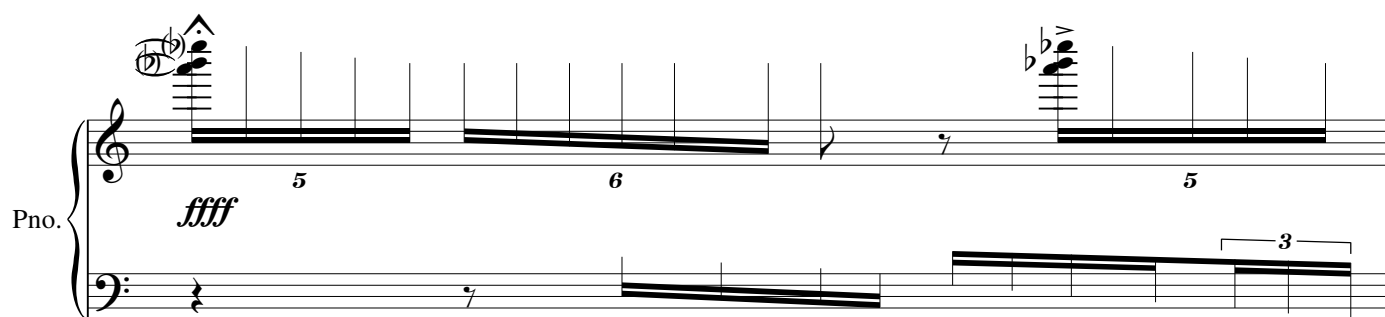


Pno.

ffff

5 6 5

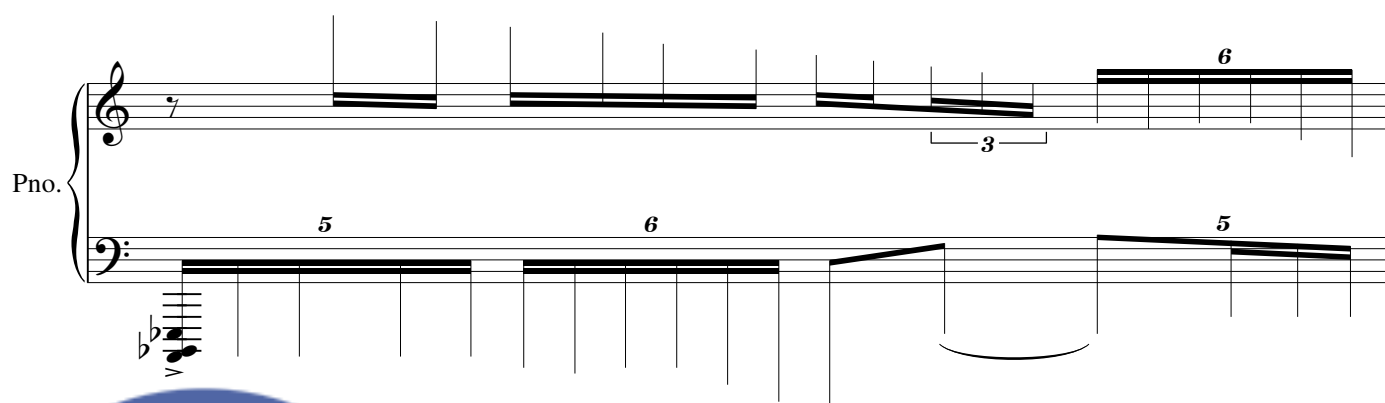
3



Pno.

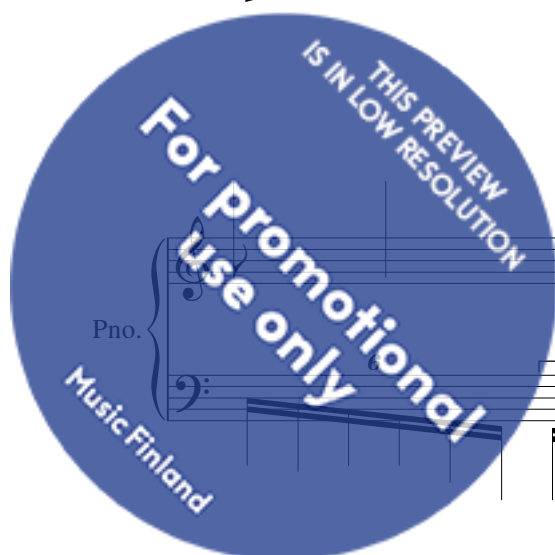
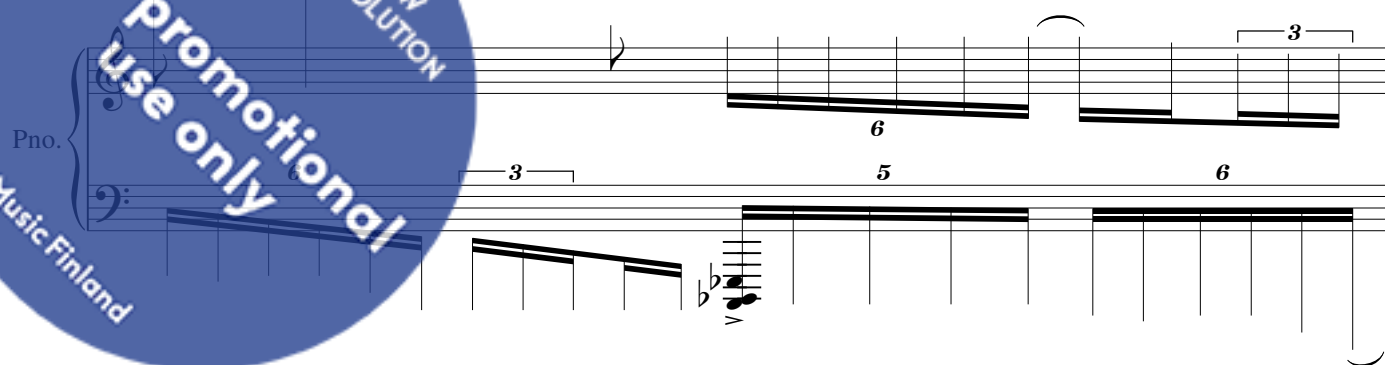
5 6 5

3 6



Pno.

3 6 5 6



Pno.

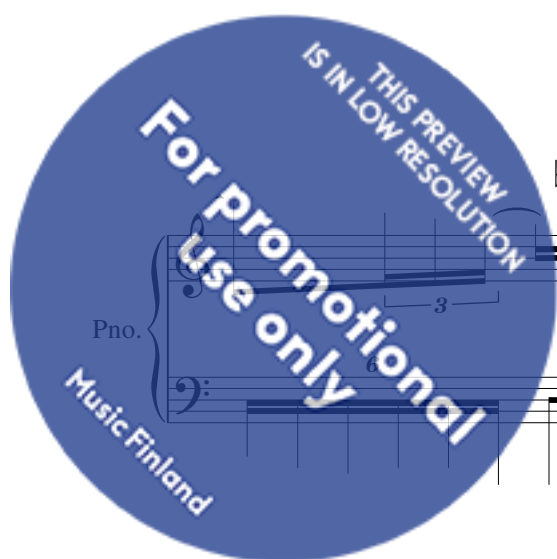
5 3 5 6

Pno.

3 6 6 6 3

Pno.

6 3 5 5



5 6 3 5 6

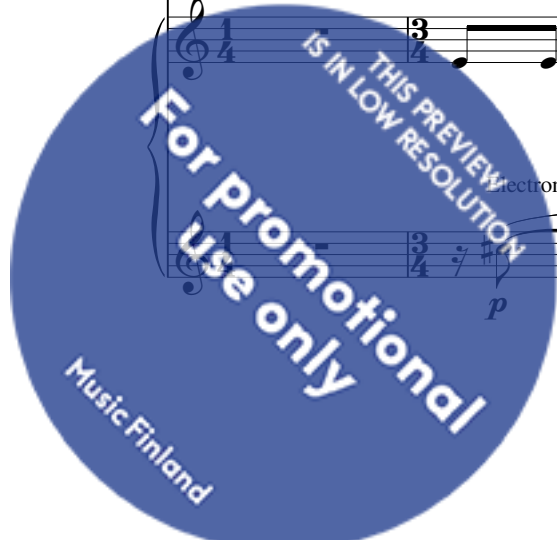
Pno.

Pno.

Pno.

rit.

(Midi keyboard)



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electronics sounding approximately:

(Toy piano and piano should NOT be synchronised.)

t. Pno.

Pno.

(Midi keyboard)

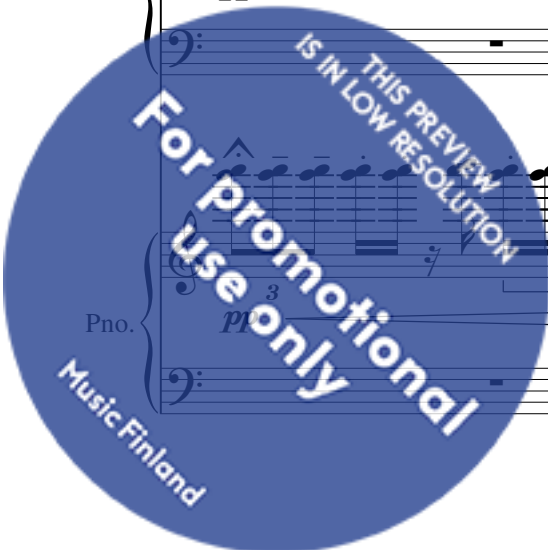
Electronics sounding approximately:

p *ppp* *p* *ppp*

t. Pno.

Pno.

pp *f* *pp* *ff*



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Pno.

6/2

mp

3

4

3

4

mp

mf

p

pp

mp

mp

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Tempo I

Pno.

(8)-l
(Midi keyboard)

mp *sfz*

3 6

4/4 4/4

t. Pno.

Pno.

mp *mf* *f*

5 6 7

3 5 6 7

4/4 4/4 4/4 3/4

t. Pno.

pp *f* *pp ff*

3 5 6 5

4/4 4/4

pp

mf

5

Electronics sounding approximately:



t. Pno.

7
3
5
pp
mf
p
mf
6
ff

Pno.

7
6
f
ff

(Midi keyboard) Improvise with the sample.

Electronics sounding approximately:

7
3
5
pp
mf
6
ff

t. Pno.

5
fff

Pno.

5
fff

ca.20 sec. Improvise with given pitches.

5
fff
mp
p
ppp
* Ped. * Ped. *

(Let ring)

Improvise with given samples.

p
f

