

**Qi Colour from Hidden
Resonances**

for piano

Bruce Crossman

About the Music

This piece was written for my friend and University of Western Sydney colleague, Diana Blom, for her China-Australia exchange project. The work was inspired by the Chinese literati philosophy where subtle hidden sounds of *yun* sit alongside more robust *qi* energy. Hidden half timbres from rubber-stopped and finger-dampened strings, as well as silently undampened strings as resonators for attack dyad resonances gradually build to and decay from juxtaposed colour blocks of sound strewn across wide resonances as a type of *qi* inspired energy. Chinese modes in joyous linear bursts in the treble register heighten the exuberance. The wild juxtapositions draw on the free improvisation of *MMW* (Medeski, Martin and Wood) as much as Chinese literati philosophy. The work closes with a return to the hidden resonances, but, with high melodic modal touches imitative of birds awakening the bush at the base of the Blue Mountains on my morning run.

Bruce Crossman

Qi Colour from Hidden Resonances was written for Associate Professor Diana Blom for the Shadows and Silhouettes project at ISME CEPROM Commission concert, 28th July 2010 in Shanghai.

Instrumentation:

Piano

Duration: ca 5'00

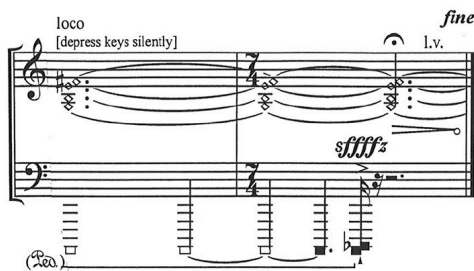
Special Instructions:

Pedals: The include “Ped.” for the loud pedal and “Una corda” (abbreviated “u.c.”) indicating a single string sound.

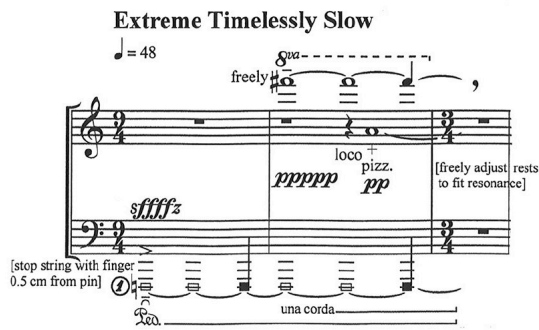
A circle at the end of a decrescendo indicates letting the sound fade to nothing.

The marking “liberamente” within a single line indicates taking timing liberties to execute the figure/s.

Lengths of notes and rests at the outset and close can be adjusted to fit resonances; their progression should gradually get shorter or longer, respectively.

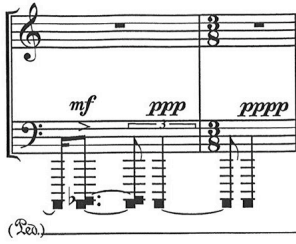


The diamond note-heads indicate depressing the keys silently and hold them down for the duration intended (marked in the score as “depress keys silently”). The struck gong-like or ordinary notes around this context are intended to excite the un-dampened strings into vibration.

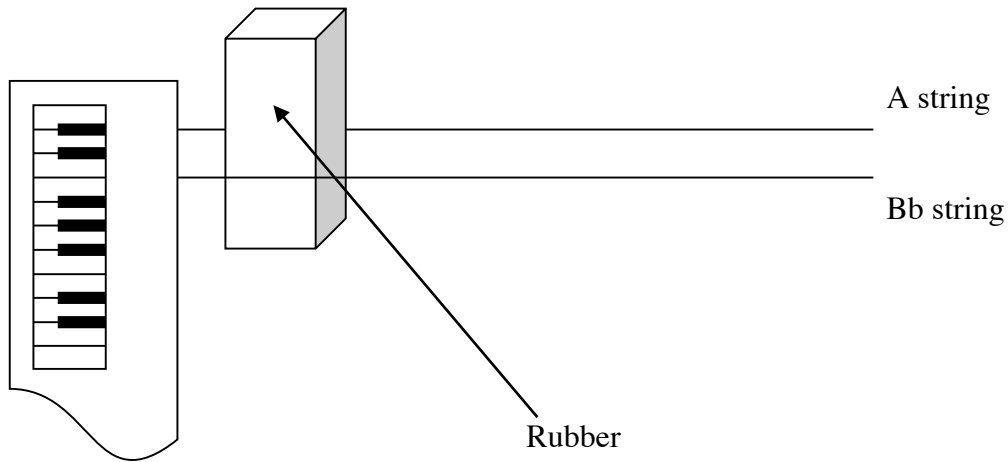


The square note-heads with a small curve/line in the score indicate a finger dampened string inside the piano, whilst the other hand plays the note on the keyboard on the same string (marked in the score “stop string with finger”). The effect is of a choked-note. The number over them indicates the distance of the dampening finger from the pin (1 = 0.5cm, 2 = 1.5cm, 3 = 2.5cm).

A cross beside a note marked with “pizz.” indicates that the particular note is plucked inside the piano.



The square note-heads alone indicate that the string(s) is (are) stopped with a rubber between two strings (that is, the A and Bb indicated); the rubber should be placed near the keyboard end of the string.



About the Composer:

Bruce Crossman is a New Zealand born composer resident in Australia whose music reflects an interest in Pacific musical identity. His music combines aspects of traditional musics of the Pacific with European techniques as a way of expressing a personal identity. Crossman has studied composition with Ross Edwards, David Blake and Jack Speirs and holds a Doctor of Creative Arts degree from the University of Wollongong. He has been a Composition Fellow at the Pacific Music Festival, Sapporo, in Japan as well as held residencies at Otago University and the Nelson School of Music in New Zealand. His music has been featured at international festivals including the 2005 Pacific Rim Music Festival in the United States, as well as at Asian contemporary music festivals in the Philippines, Japan and Korea. The Korean Symphony, Kanagawa Philharmonic, New Zealand Symphony and the Queensland Philharmonic orchestras have performed his music as well as the New Asia String Quartet (Korea). Crossman has won a number of awards, including the Queensland Philharmonic's Corbould Prize (1996) as well as commendations in the Albert H. Maggs Award (2004) (Melbourne University) and in the Foundation Orchestra's International Composition Competition (2004) (United States), and received a Finalist Nomination (Vocal or Choral Work of the Year) at the APRA and Australian Music Centre Classical Music Awards 2007. Crossman is the Coordinator of Composition at the University of Western Sydney.

For Diana Blom

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Bruce Crossman

Extreme Timelessly Slow

♩ = 48

freely

freely

sffffz *ppppp* *pp* [freely adjust rests to fit resonance] *pppp* *p*

(pizz.)

[stop string with finger 0.5 cm from pin] ①

una corda u. c.

steady

delicately echoes

ppp *sffz* *ord. ppppp* *pp* *pppp* *mp*

[stop string with finger 2 cm from pin] ②

u. c. u. c.

Accel...

p *pp* *mf* *f* *mp* *p* *sffz*

[stop string with finger 3 cm from pin] ③

u. c. u. c. u. c.

(Accel. . .) **Moderately Paced** $\text{♩} = 72$

singing **boldly** **gently**

13 *sfz* *mp* *pp* *ff* *f* *mf* *mp* *ppp* *pp*

dramatically *fffz*

singing out **lushly** **gently** **lushly**

16 *mp* *sub. ff* *p* *sub.* *ff* *mp* *mf*

pppp *p* *mp* *f* *mf* *f*

fffz *fffz* *fffz*

Poco Accel. . . **Quickly Paced** $\text{♩} = 84$

18 **gently** **suddenly**

f *fff* *mf* *ff* *mp*

fffz *fffz*

22 **exuberant** **exuberantly**

ff *f* *subdued mf* *f* *fff* *ff*

fffz

25

liberamente

sighing

fff *ff* *mf* *fff*

5 7 3 5

sffz *sffz*

Reo

27

liberamente

brightly

ffff *f* *fff* *f* *fff* *fff*

6 3 3 3 3

(Reo)

30

sighing

lushly

brightly

joy-burst

ff *f* *mp* *f* *fff* *ffff*

3 3 5

(Reo)

33

Poco Rall. . .

boisterously

f *mf* *ff* *fff* *ff* *mp*

5 3 3 3

(Reo)

Moderately Paced

Rall. . .

36 $\text{♩} = 72$

subf *ff* *mf* *p* *mf* *ppp* *mp*

(*And.*) (Rall. . .) *sfz* *ppp* *f* *ppp*

Timelessly Slow $\text{♩} = 54$

39 *sighing*

mf *ppp* *pppp* *mf* *mp* *ppp* *ppp* *ppp* *p* *pppp*

(*And.*) *sfz* u. c. *mp* *pppp* *p* *pppp*

43 *Poco Rall. . .* *Extreme Timelessly Slow* $\text{♩} = 48$

ppp *p* *pppp* *ppp* *p* *ppppp* *pp* *pppppp*

(*And.*) *ppppp* u. c. *sfz* *ppppp* *pppppp* [freely adjust lengths to fit resonance]

45 *fine* *l.v.*

pppp *pppppp* *sffffz*

[depress keys silently]

(*And.*)