

Charlie Kreidler

CONCERTINA

for Accordion and Electronics

2023

ELECTRONIC REQUIREMENTS

Fixed Audio Track
Stereo Speakers
Click Track and headphones
Amplification of Accordion

CLICK TRACK

The piece starts off with 2 bars of click. After the two bars, measure "1" begins. Cues are given in the click one measure before a rehearsal marking. The performer will hear "1, 2, 3, 4" followed by the rehearsal number on the next downbeat. For example, If approaching rehearsal number "23", the player will hear, "1, 2, 3, 4, 23."

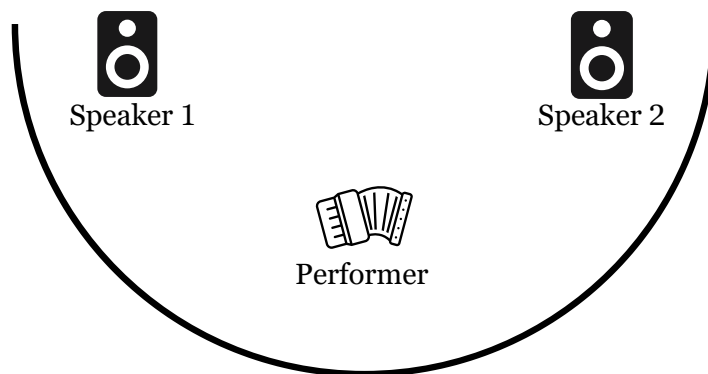
NOTE ABOUT AMPLIFICATION

Amplification is required to bring out very quiet techniques like key clicks and air sounds. Configure mic placement for these techniques in mind.

DURATION

4 minutes

IDEAL SETUP



A u d i o n c e

UNDERSTANDING THE SCORE

19 Random Pitches in mid/high range. Build in dynamic and speed towards 23.

5. 23 Key Clicks ad. lib. norm. as written

1. 2. 3. 4. 0:30 0:37

ff possible ff

String sample mp p f ff

Bells 8va

Drone

String sample g g

m. 19-25 "Concertina" Charlie Kreidler

1. The electronic part is divided into 2 systems. The top system represents all notable tones in the track
2. The bottom electronic system is a graphic representation of all sounds that do not provide a definite pitch. See key below.
3. Descriptors given for the sounds found on the top system.
4. Time codes are aligned with every rehearsal marking in the score.
5. Rehearsal markings that also provide click track cues.

GRAPHICS KEY

In order of appearance

	Metal Scape		Screeching Distortion		Short Distortion
	Overblown Audio		Telephone Glitch		Dense Clusters
	Extreme Distortion		Bell		Car Horn
	Metal Tapping		Bang!		Water
	Light Tapping		Metered Hits		
	Vehicle Engine		Spoken Text		

Variation of these symbols occur frequently. Size of symbols determines dynamic quality. Furthermore, the position of the graphic inside the box determines frequency. The higher the graphic within the box, the higher frequency the sample is being played at.

PROGRAM NOTE

Based on the concertino, "Concertina" explores an abstract representation of soloist and orchestra. Drawing heavy inspiration from the practices of Musique concrète, the fixed electronic track solely consists of found sound samples. These samples were then altered and later arranged to mimic modern day practices of orchestral orchestration. The accordion soloist finds themselves with a lot of improvised material within a pool of high, raw, and relentless energy. Coming in at about 4 min, Concertina rips and tears away at its short life before abruptly coming to a slamming close.

- CK

PREMIERE

"CONCERTINA" was premiered
on April 29th, 2023 at 6:45pm by Murphy Severston.

Francis Kite Club
40 Avenue C, New York NY 10009

Charlie Kreidler

7

12

ff *ff*

String sample

Metal scrape

mf *f* *p* *ff*

Elec.

0:18

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19 *Random Pitches in mid /high range.*
Build in dynamic and speed towards **23** .

23 *Key Clicks*
ad. lib. *norm. as written*

p *ff* *ff possible* *fp*

f *mp* *p* *f* *ff*

String sample Bells Drone String sample

Elec. 0:30 0:37

26 **30** *Air Sounds.*
Heavy swells.

ff *ff*

mf *p* *ff*

Metal Scrape Bell Reverse Bell Bell Reverse Bell

Elec. 0:48

35 *Key/Button Clicks*

ff possible

Elec. 0:57

40 *Random Pitches.* Build in dynamics, speed and range towards **48**.

ppp ————— (ff)

Elec.

"lower level" "going up"

1:05

48 *Low Cluster*
ad. lib.

Random Pitches.
sim. **40**, but more agitated

ffp ————— fp ————— (fff)

String sample

ff

gwa--- Bell

Elec.

1:18

54 *Random Clusters* in low / mid range.
Frantic and sparse. Build in dynamics towards **65**.

$p < (f)$

pp ————— mf ————— ff ————— mf

Ringing

String sample

Bell

String sample

Elec.

"english" "germa-"

1:28

61

65 Random Clusters in high range.
sim. [54] Build in dynamics
towards [69].

$p \leftarrow (f)$

ff

Wailing

ff

Elec.

1:47

69 norm.
as written

75

fp

ff

fff

Ringing

p

Bell

mf

Drone

Elec.

1:54

2:04

79

full white
key gliss

p

f

fff

String sample

mp

3

3

Dog whistle

f

String sample

f

Elec.

2:11

87 *norm.
as written*

Elec.

2:11

93 From lowest note, *stack random pitches*. Continue to ascend to highest note until **103**. Build in both range and dynamics. Start at *f*.

Elec.

2:34

103 *norm.
as written* *Random Major Triads.
Staccato and vary rhythm*

Elec.

2:51

110 **112** as written

f *fff* *fp*

Elec. **3:06**

117 **119** **122**

p *ff*

Elec. **3:18** **3:32** **3:50**

Electronics Fade
Click ends "All done"
27 secs.