

*Charlie Kreidler*

# **CONCERTINA**

*for Accordion and Electronics*

2023

PERUSP

## **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."

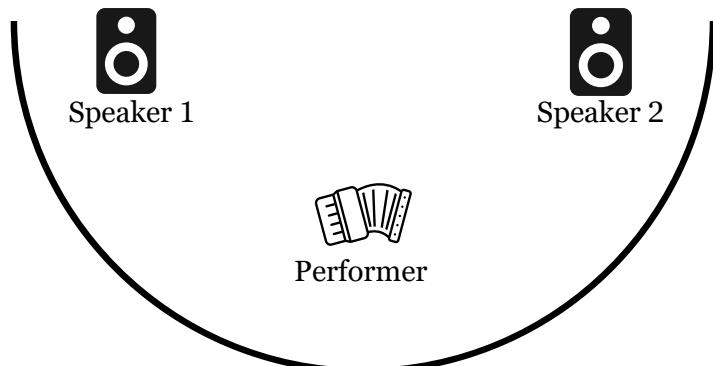
### **NOTE ABOUT AMPLIFICATION**

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      e      n      c      e

# UNDERSTANDING THE SCORE

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

19

5. 23 Key Clicks  
ad. lib.

norm.  
as written

**1.** **2.** **3.** String sample **4.** 0:37 **5.** Bells **6.** Drone **7.** ff possible **8.** fp **9.** String sample **10.** ff

**11.** **12.** **13.** **14.** **15.** **16.** **17.** **18.** **19.** **20.** **21.** **22.** **23.** **24.** **25.** **26.** **27.** **28.** **29.** **30.** **31.** **32.** **33.** **34.** **35.** **36.** **37.** **38.** **39.** **40.** **41.** **42.** **43.** **44.** **45.** **46.** **47.** **48.** **49.** **50.** **51.** **52.** **53.** **54.** **55.** **56.** **57.** **58.** **59.** **60.** **61.** **62.** **63.** **64.** **65.** **66.** **67.** **68.** **69.** **70.** **71.** **72.** **73.** **74.** **75.** **76.** **77.** **78.** **79.** **80.** **81.** **82.** **83.** **84.** **85.** **86.** **87.** **88.** **89.** **90.** **91.** **92.** **93.** **94.** **95.** **96.** **97.** **98.** **99.** **100.** **101.** **102.** **103.** **104.** **105.** **106.** **107.** **108.** **109.** **110.** **111.** **112.** **113.** **114.** **115.** **116.** **117.** **118.** **119.** **120.** **121.** **122.** **123.** **124.** **125.** **126.** **127.** **128.** **129.** **130.** **131.** 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**576.** **577.** **578.** **579.** **580.** **581.** **582.** **583.** **584.** **585.** **586.** **587.** **588.** **589.** **590.** **591.** **592.** **593.** **594.** **595.** **596.** **597.** **598.** **599.** **600.** **601.** **602.** **603.** **604.** **605.** **606.** **607.** **608.** **609.** **610.** **611.** **612.** **613.** **614.** **615.** **616.** **617.** **618.** **619.** **620.** **621.** **622.** **623.** **624.** **625.** **626.** **627.** **628.** **629.** **630.** **631.** **632.** **633.** **634.** **635.** **636.** **637.** **638.** **639.** **640.** **641.** **642.** **643.** **644.** **645.** **646.** **647.** **648.** **649.** **650.** **651.** **652.** **653.** **654.** **655.** **656.** **657.** **658.** **659.** **660.** **661.** **662.** **663.** **664.** **665.** **666.** **667.** **668.** **669.** **670.** **671.** **672.** **673.** **674.** **675.** **676.** **677.** **678.** **679.** **680.** **681.** **682.** **683.** **684.** **685.** **686.** 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**798.** **799.** **800.** **801.** **802.** **803.** **804.** **805.** **806.** **807.** **808.** **809.** **810.** **811.** **812.** **813.** **814.** **815.** **816.** **817.** **818.** **819.** **820.** **821.** **822.** **823.** **824.** **825.** **826.** **827.** **828.** **829.** **830.** **831.** **832.** **833.** **834.** **835.** **836.** **837.** **838.** **839.** **840.** **841.** **842.** **843.** **844.** **845.** **846.** **847.** **848.** **849.** **850.** **851.** **852.** **853.** **854.** **855.** **856.** **857.** **858.** **859.** **860.** **861.** **862.** **863.** **864.** **865.** **866.** **867.** **868.** **869.** **870.** **871.** **872.** **873.** **874.** **875.** **876.** **877.** **878.** **879.** **880.** **881.** **882.** **883.** **884.** **885.** **886.** **887.** **888.** **889.** **890.** **891.** **892.** **893.** **894.** **895.** **896.** **897.** **898.** **899.** **900.** **901.** **902.** **903.** **904.** **905.** **906.** **907.** **908.** **909.** **910.** **911.** **912.** **913.** **914.** **915.** **916.** **917.** **918.** **919.** **920.** **921.** **922.** **923.** **924.** **925.** **926.** **927.** **928.** **929.** **930.** **931.** **932.** **933.** **934.** **935.** **936.** **937.** **938.** **939.** **940.** **941.** **942.** **943.** **944.** **945.** **946.** **947.** **948.** **949.** **950.** **951.** **952.** **953.** **954.** **955.** **956.** **957.** **958.** **959.** **960.** **961.** **962.** **963.** **964.** **965.** **966.** **967.** **968.** **969.** **970.** **971.** **972.** **973.** **974.** **975.** **976.** **977.** **978.** **979.** **980.** **981.** **982.** **983.** **984.** **985.** **986.** **987.** **988.** **989.** **990.** **991.** **992.** **993.** **994.** **995.** **996.** **997.** **998.** **999.** **1000.**

m. 19-25 "Concertina"  
Charlie Kreidler

## GRAPHICS KEY

In order of appearance



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

## CONCERTINA

for Accordion and Electronics

Charlie Kreidler

Start Track  
Click Starts  
Fixed  $\text{♩} = 143$

**1**

Accordion

Electronics

0:00

**7**

**12**

String sample

Metal scrape

ff

ff

String sample

mf

Elec.

0:18

**13**

fp

Ringing

Elec.

Concertina- Full Score

2

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

19

23 Key Clicks  
ad. lib.

norm.  
as written

0:30

0:37

26

30 Air Sounds.  
Heavy swells.

0:48

35

Key/Button Clicks

0:57

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

Concertina: **40** Random Pitches. Build in dynamics, speed and range towards **48**.  
 Electric: 1:05

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

Concertina: **47** **48** Low Cluster ad. lib.  
 Electric: 1:18

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

Concertina: **54** Random Clusters in low / mid range.  
Frantic and sparse. Build in dynamics towards **65**.  
 Electric: 1:28

61

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

**p** **(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** **3** **3** **Dog whistle** **f** **String sample** **f**

**mp**

**Elec.**

**2:11**

**87***norm.  
as written*

2:11

From lowest note, *stack random pitches*. Continue to ascend to highest note until **103**.

**93**

Build in both range and dynamics. Start at **f**.

2:34

**103***norm.  
as written*

*Random Major Triads.  
Staccato and vary rhythm*

2:51

