Vasileios Filippou

A pebble on a distant shore

bass txistu
accordion
percussion

commissioned by Zukan Trio
2016
Program note:
In a system of combined sound information, our ears categorize each one differently altering the focus and concentrating on the sounds that seem to be more important. Although each and every single sound, as small and subtle as it can be, is a part of the general body of sound. A pebble on a distant shore doesn’t seem to be that important and the attention is driven to the broader picture of the collection of pebbles.

In this composition I concentrate on a single pebble; a few fragile sounds from each instrument, bringing them in the foreground with the goal to explore their sound possibilities while they interact and develop along the piece.

Stage layout:
There are 4 microphones and 4 speakers. The 2 front speakers need to be a bit quieter than the 2 at the back. Microphones to be switched on at parts C and the last two bars of D. At C the amplification should be in a scale of around 50-60% and at D (last 2 bars) around 80-90%.
Notation symbols:

Bass Txistu

Hold the one stone and hit the other.

Accordion

Without producing a pitch or particular rhythm.

(could be combined with air button)

on keys

Slide your nails on the keyboard without producing pitch but only percussive sound.

Percussion

Dead stroke. Hit without releasing.
Improvises on given pitches.
Include written material

B.Tx.

Accord.

Crt.

Txl.

Stn.

Met. pl.

Br. dr.

Tam-t.

B. dr.

Improvise on given pitches.
Include written material

Improvise on given pitches.
Include written material

stones

l.v.

l.v.

ff

ff

ff

ff
* Carefully balance dynamics
Microphones OFF
Microphones ON
Hyperamplified

30"

15"

Explore quiet-delicate sounds on the body of the instrument with your hands (fingers/nails).

Open bellows and explore quiet-delicate sounds using your hands (fingers/nails).

Hold stones and explore quiet-delicate sounds by bringing them into contact.