

Bandoneon Buen Ayre for bandoneon & electronics

Mercedes Krapovickas | 2023

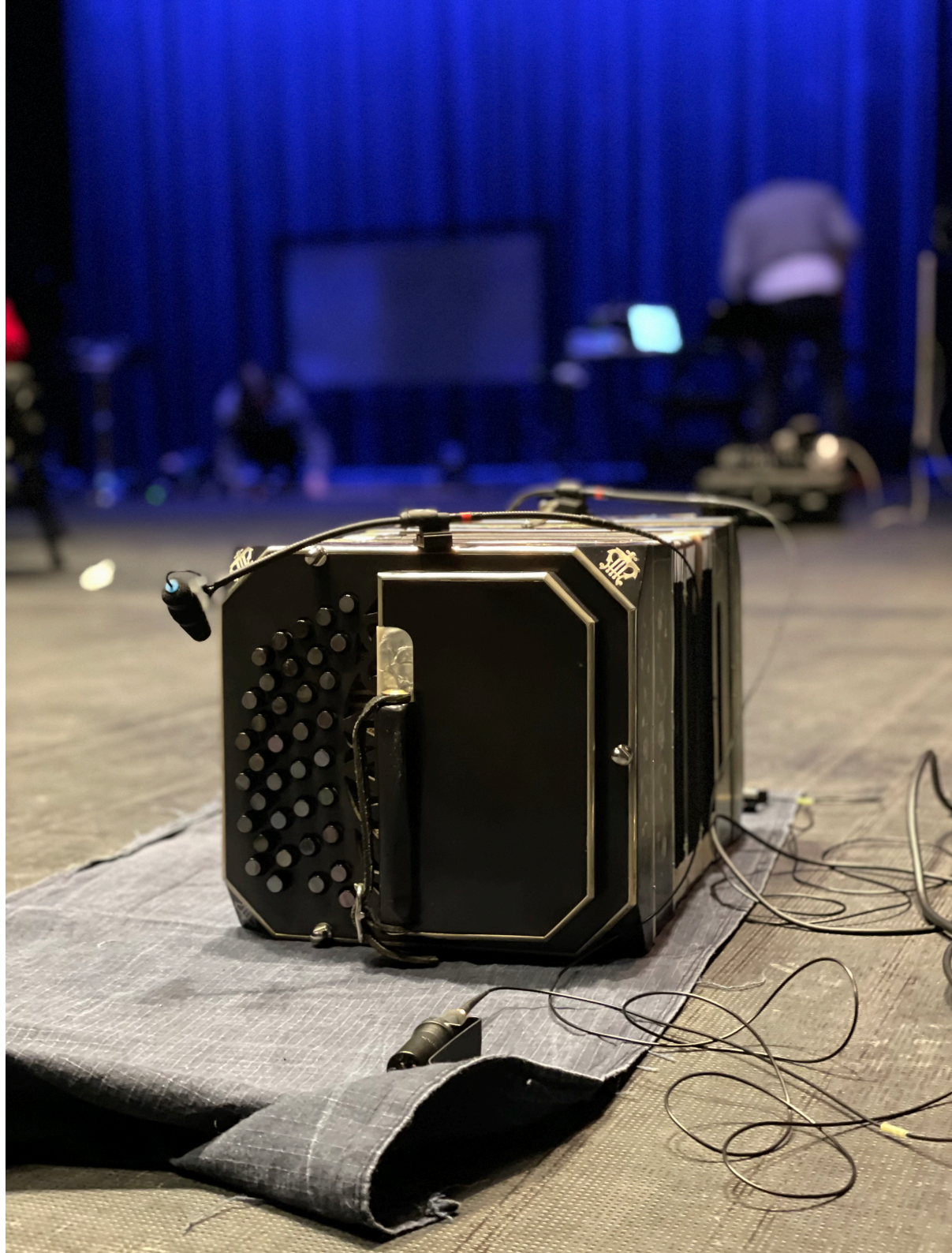
Bandoneon Buen Ayre

Mercedes Krapovickas | 2023

for bandoneon & electronics

Duration *circa* 10'

-



Performance Notes

Instrumentation

Bandoneon

2 microphones mounted on each box of the bandoneon

Sound card

Computer with Ableton live 11 Suite with Max for live

Stereo speakers

1 chair

General

- This work can be performed on any bandoneon model.
- The boxes on the left display the length of the sections in seconds. Even though the durations of the sections frequently synchronize with an aspect of the electronics, precision in the length, timing, and placement of musical gestures is not crucial.
- Certain suggested gestures are open to interpretation, allowing for improvisation. Consider them as a foundation for your personal experimentation.

Electronics Setup/Technical Requirements

- This work is written for solo bandoneon, live electronics, and stereo fixed media. The work can be performed with two inputs, and a stereo speaker set-up.

Ableton Live instructions

- To perform this piece, the performer should have a working version of Ableton Live 11 or an older version, equipped with Max for Live.
- A link to the Ableton session for this composition is available on www.mekrapov.com/bandoneon-explorations, specifically on the Compositions page. I developed this session personally using SP-tools. If you encounter any difficulties in getting the session to function, feel free to reach out to me at mekrapov@gmail.com.

Playing Techniques

Button Güiro

Fingernails are dragged over the buttons.

Button Sounds / Clattering

The button mechanisms produce sounds that are typically overshadowed during regular play. However, these sounds become audible when the buttons are pressed without activating the reeds. The articulations used directly influence the resulting sound.

Vibratos

In this piece, feel free to experiment with various types of vibratos, including bellow vibrato, leg vibrato, hand vibrato, and arm vibrato.

Knocking

Knock on various areas of the bandoneon, targeting different wooden areas and various parts of the bellows. The specific location of your knocks plays a crucial role in determining the resulting sound.

Tapping

Tapping refers to a similar action as knocking but is performed with an open hand.

0:00

Delays

Improvise by playing with button sounds and button güiro with the right-hand keyboard. Listen and engage in a dialogue with the delays. Keep a *p* or *mp* dynamic range. You can be standing, sitting or laying.

0:30

Street Sounds + Delays

Continue improvising by playing with button sounds and button güiro. The left-hand keyboard will now trigger street sounds along with the button sound, incorporating delays. The right hand continues with the delays. Listen and engage in a dialogue with the delays and the street sounds.

1:45

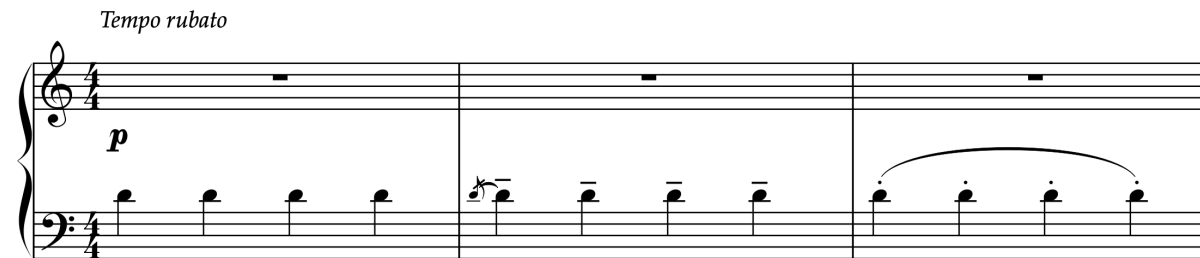
Street Sounds + Piano Percussive Sounds + Delays

Continue improvising by playing with button sounds and button güiro. The right-hand keyboard will now trigger piano percussive sounds along with the button sound with delays. The left-hand continues to trigger street sounds. Listen and engage in a dialogue with the delays, piano percussive and street sounds.

2:10

Granular Synthesis + Delays + Tone Repetition

At this point, make sure you are seated in a traditional playing position. Repeat slowly D4 on the left hand with different touches, such as, portato, staccato, staccato-legato, stronger, softer, etc. Play with delays.



2:50

While playing the D4 with the left hand, incorporate tone repetitions with the right hand. Experiment with random intervals using a chromatic scale.



2:50

Continue the tone repetitions with both hands. Gradually disrupt the right-hand repetition by introducing single notes or creating short melodic patterns. Periodically return to the repetitions. Envision a bustling Buenos Aires, filled with sounds of traffic, busy people, demonstrations, etc. Build tension in the music.

3:30

Granular Synthesis + Piano Percussive Sounds

Move away from the left-hand pedal note (D4) and then return, sustaining the chromatic flow in the right hand. Gradually increase the volume to *fortissimo* (**ff**). Simultaneously, the intensity in the electronics will escalate. Explore stereo panning options between the bandoneon's two keyboards. Incorporate vibratos. Fully open the bellows.

4:30

Button percussion + Granular Synthesis + Piano Percussive Sounds

Close the bellows entirely. Remove your hands from the straps and experiment with the percussive capabilities of the boxes and keyboards by using your fingernails, thumps, tapping, and knocking. Explore various rhythmic patterns and unleash your creativity. Incorporate significant bodily movements.

5:40

Cluster + Vibrato

Start a cluster using a single long bellow in the higher register of the right hand by gradually adding notes. Employ various types of vibratos and accents. Different intensities and articulations will activate specific electronic sounds. The cluster ends when you have fully opened the bellows.

6:15

Tango: Chord Repetition + Granular Synthesis + Delays + Chromatic melody

Recreate a Dm9 on the left hand, gradually varying touches, including different vibratos, portato, staccato, staccato-legato, stronger, softer, etc. Return to the chromatic melodic patterns of the right hand (2:50). Listen and engage in a dialogue with the delays and the electronics.

6:05

Incorporate clusters into the right hand while maintaining the Dm9 on the left hand. Gradually increase the volume to *fortissimo* (***ff***).

7:35

Resume the tone repetition on both hands using a lot of vibrato while gradually reducing the volume to *piano* (***p***). Continue this until the tail of the electronics has concluded, which may vary depending on the preceding events, ranging from 40 seconds to more than 1 minute.