

ALMEIDA-RIBEIRO

Litania, capítulo II

2023

Piano and Live-Electronics
SCORE

Piano e Eletrônica em tempo real
PARTITURA

www.AlmeidaRibeiro.com

LITANIA is a work inspired by the figure of a hermit. It focuses on intimate, private, and internal expressions. Its title comes from Fernando Pessoa's Book of Disquiet:

“Litany. We never know self-realization. We are two abysses – a well staring at the sky.

(...) its restlessness keeps growing and is forever the same. Everything interests me, but nothing holds me.

(...) I indifferently narrate my factless auto-biography, my lifeless history.

(...)

The inventor of the mirror poisoned the human heart.”

“Litania. Nós nunca nos realizamos. Somos dois abismos – um poço fitando o céu.

(...) um desassossego sempre crescente e sempre igual. Tudo me interessa e nada me prende.

(...) narro indiferentemente a minha autobiografia sem factos, a minha história sem vida.

(...)

O criador do espelho envenenou a alma humana.”

GENERAL INSTRUCTIONS

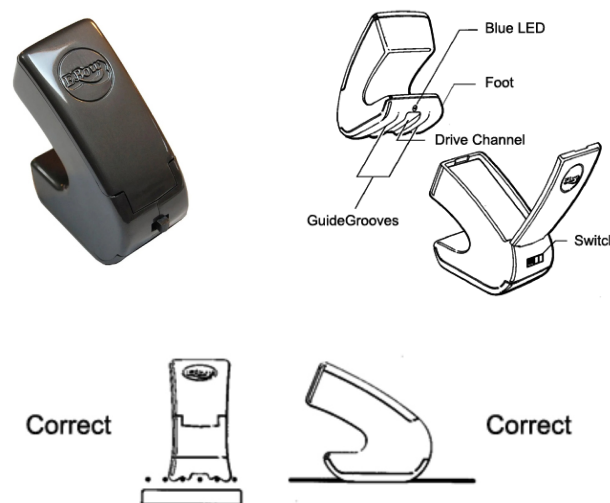
Performers are invited to actively participate in the construction of this performance and to explore the complexity of sound production in her/his instrument to obtain broad sonority. It is important to mention that this piece is structured as a duo – piano and electronics –; therefore, it is crucial to understand that both parts are important in its construction. It is advisable to use a stopwatch to guarantee the length of each section.

INSTRUCTIONS FOR PIANO

PIANO: This piece is composed for a full-size grand piano. It can be performed in any grand or baby grand piano. Please contact the composer for an upright piano version.

MAPPING THE PIANO: We suggest mapping the piano strings with stickers or similar materials for better localization inside the instrument.

EBOW: The pianist can either hold the ebow close to the strings (and maybe play with different pressures) or rest the ebow on top of them. Ensure that the ebow is aligned with piano strings, otherwise the sustain effect will not work (see below).



Because the vibration might change according to the position and acoustics, the performer is allowed some temporal flexibility.

SUPERBALL: All uses of superball have ad libitum duration to work with the instrument's acoustics and achieve the desired sound. There are four different superball gestures.



Ricochet: Use the palm of your hand as a ping-pong paddle. Drop the superball and maintain fast bouncing with your hand, as in basketball.

Drop and let bounce: Natural dropping gestures. Let gravity and the string elasticity act. Repeat the procedure when silence is reached. It is recommended to use 2 superballs.

Soft bounce: Likewise, but less energetic, dropping.

Rub: Can be used with a mallet. Rub the superball against the piano's lower strings. The resulting sound is of singing quality, similar to a whale sound.

INSTRUCTIONS FOR ELECTRONICS

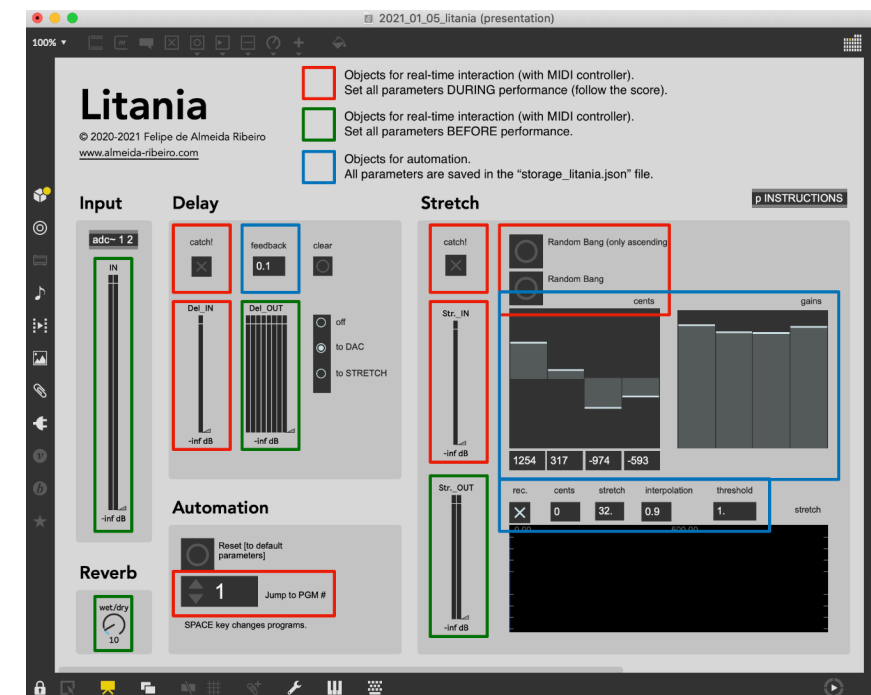
It is expected that this piece will be performed by at least one person responsible for sound diffusion. As a live work, one must follow the pianist's cues, as well as the score.

LIST OF EQUIPMENT:

- 2 Small diaphragm condenser microphones for piano;
- 1 Computer with Cycling 74' Max version 8;
- 1 Audio Interface (2 XLR IN; 2 OUT);
- 1 Mixer (optional; better for diffusion);
- 2 Loudspeakers (powered).

LOUDSPEAKER PLACEMENT: The position of the loudspeakers should be determined according to the acoustic characteristics of the concert hall. It could be placed: [1] on stage as a spaced stereo pair, in line with the piano, approximately 2 m high (6.5 ft); [2] with two studio monitors near the piano to create a better illusion/blend; [3] underneath the piano, with angled (45°) monitor cabinets. The final decision to place the loudspeakers must consider the concert hall's acoustics.

PATCH: the patch was built with a quasi-improvisatorial approach to the piece. In addition to following all written instructions, the musician needs to listen to the pianist and interact with her/him. As a result, four programs were saved as the starting point for performance.



A few remarks (figure above):

Blue selection: None of the objects highlighted in blue require interaction. The patch changes all the parameters by triggering each PGM# at the bottom of the box.

Green selection: These parameters require attention during a sound check. These are mainly gain levels to ensure that all signals are fed to the patch.

Red selection is the part that requires the most interaction. Therefore, we strongly suggest using a MIDI controller. Additionally, all the instructions written on the scores were for these objects.

Download patch at <http://www.almeidaribeiro.com/>

Litania, capítulo II

for piano and live-electronics
written for Jeferson Ulbrich

Felipe de Almeida Ribeiro

1

Permutate between boxes in any order.
Long crescendo gestures with EBOW...
Let ressonate ad libitum

ca.7-15"

Piano

Ped. sempre

simile

Duration ca. 2'00"

ELECTRONICS

- [1] Only acoustic piano with ebow: wait until the piano starts creating its own harmonies with the overlapping resonances.
- [2] Gradually and slowly, start amplifying the piano.
- [3] Feed the Delay patch and slowly bring the textural processing sounds.

2

Delicate, light, organic... almost an improvisation

8va

f > *mp* < *f* < *f* < *f*

accel.

mf

mf

ca. 90/120

8va

p < *mp* > *p*

mp < *mf*

Ped. sempre

8va

f *mp* *mf*

(fast)

mf < *f* > *mp* < *mf*

Duration ca. 2'00"

ELECTRONICS

[1] Feed the Delay patch and slowly bring the textural processing sounds.

[2] Recording into "stretch" and create microtonal harmonies.

musical score snippet for piano, featuring a treble clef staff with notes and dynamic markings *mf*, *f*, *mp*, and *mf*. A "(fast)" tempo marking is present above the first measure.

remembering Feldman

musical score snippet for piano, enclosed in a rectangular box. It features a treble clef staff with notes and dynamic marking *mp*. The instruction "let vibrate" is written above the staff.

musical score snippet for piano, featuring a treble clef staff with notes and dynamic markings *mf*, *mp*, and *f*. An "8va" marking is present above the staff.

musical score snippet for piano, featuring a treble clef staff with notes and dynamic markings *pp*, *p*, *pp*, and *mp*.

Duration ca. 1'00"

ELECTRONICS

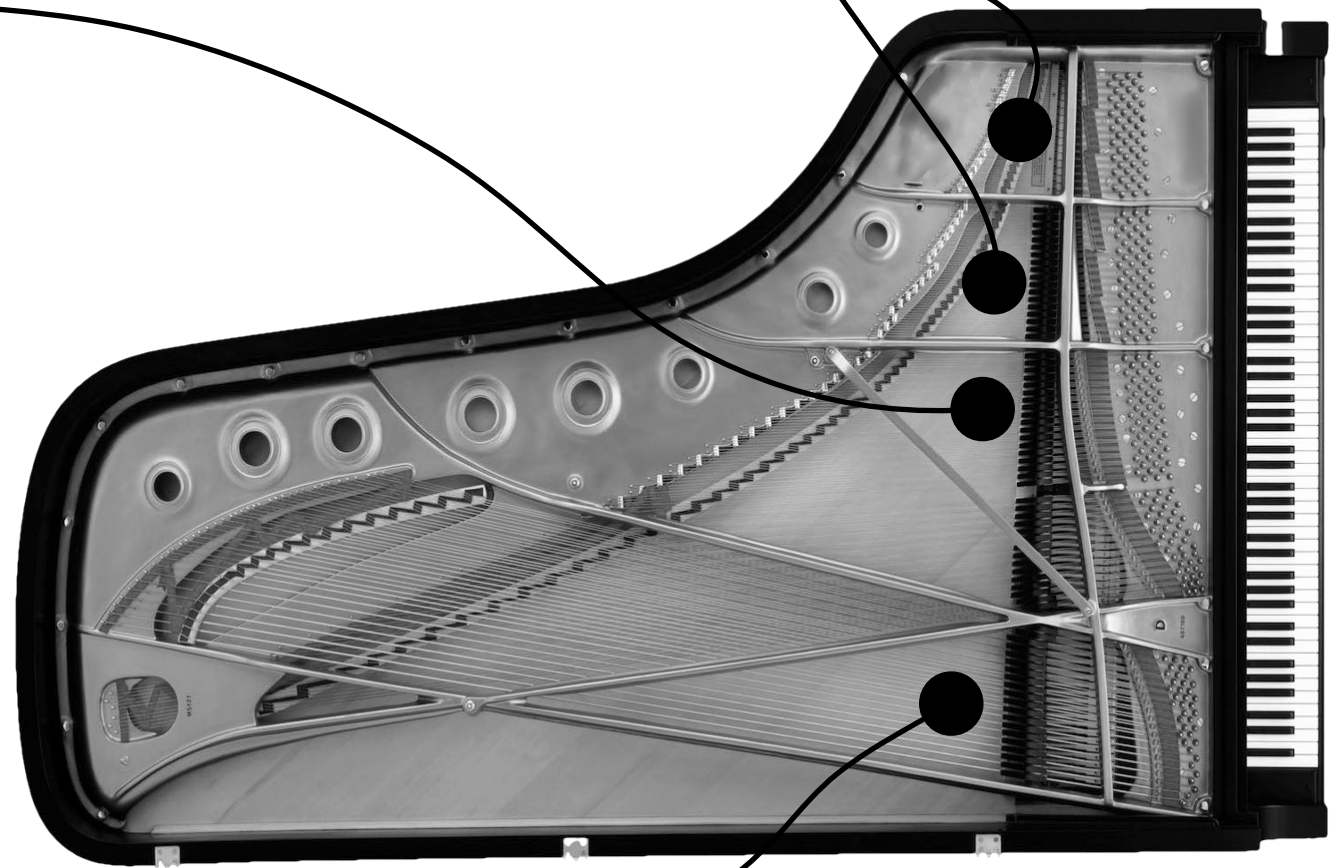
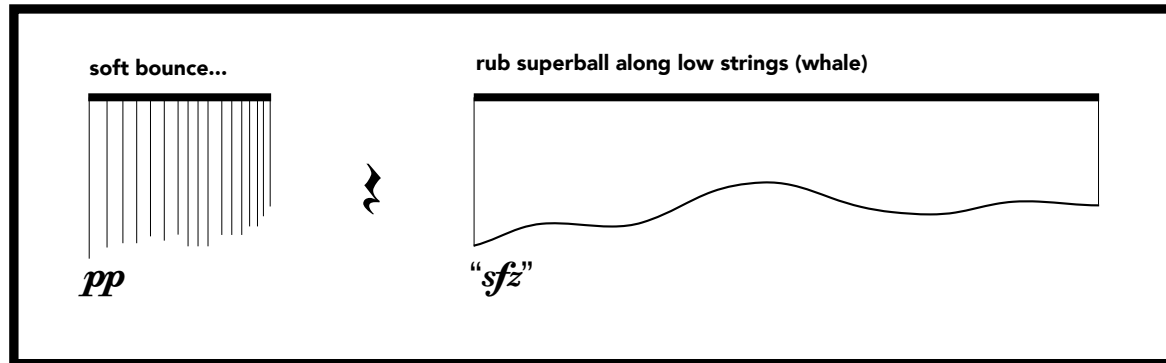
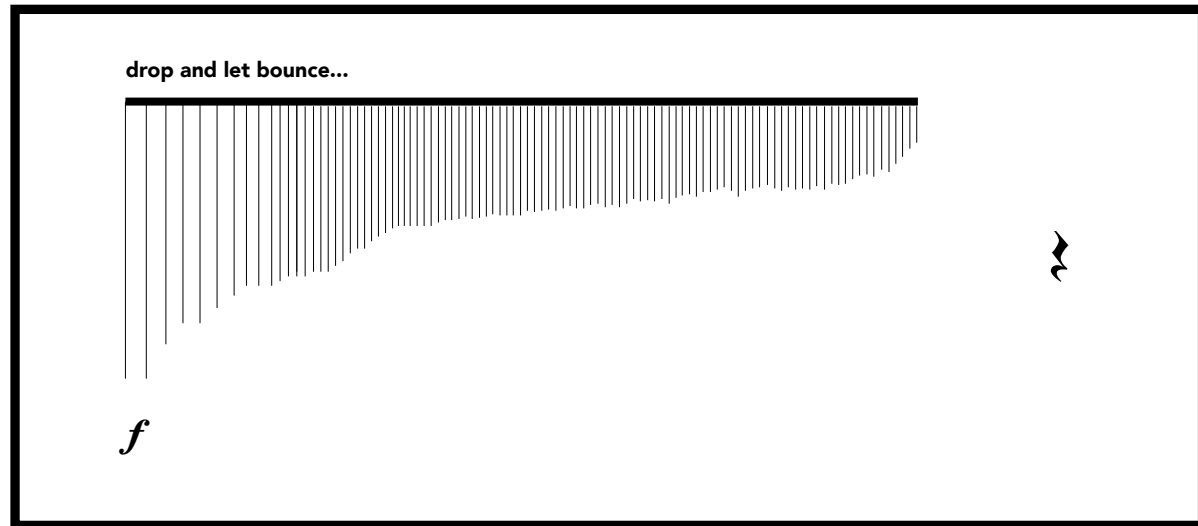
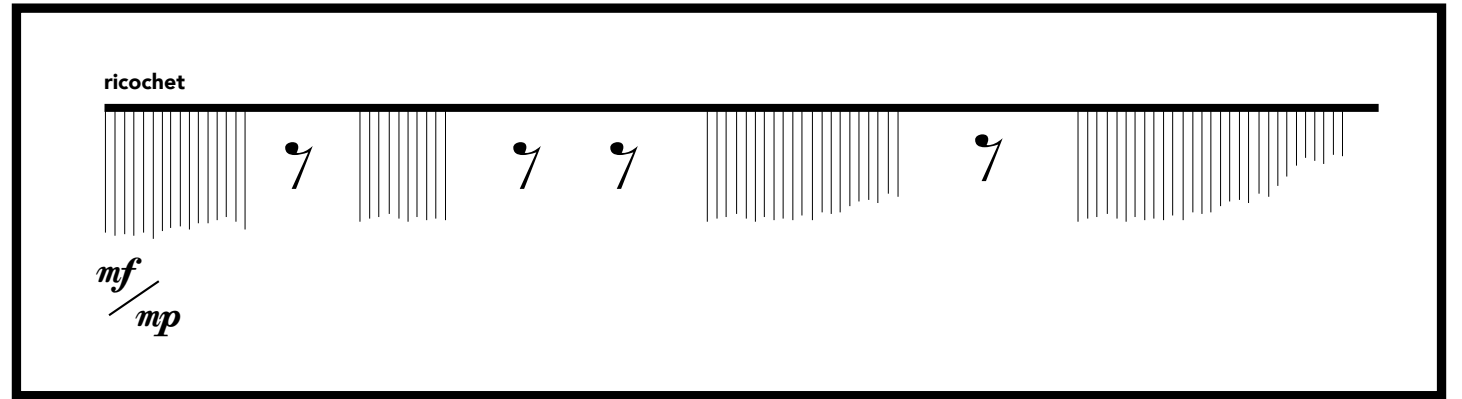
[1] Feed the Delay patch and slowly bring the textural processing sounds.

[2] Recording into "stretch" and create microtonal harmonies.

3

Superball... ad libitum

Use more than 1 superball... repeat gestures, permutate between boxes.



Duration ca. 1'00"

ELECTRONICS

[1] Recording into "stretch" and create microtonal harmonies.