Lars Graugaard

ENCAPSULATIONS

for solo accordion and live computer

Performance instruction
The accordion is accompanied by a live computer, managed by the composer. This part is similar to a musical memory, as it layers previous material recorded during performance, as well as selective re-synthesis and reordering of the recorded material, in whole short sections or in selected frequency bands. In practical terms, it means that the various cesuras in the accordion part will be determined differently each time, according to the varying ways that the live computer part unfolds.

The computer performer is on stage together with the soloist. Two full-range speakers are set up immediately behind the computer performer for a narrow stereo image that essentially creates the impression of a duo situation. The effect is that the computer is an acoustic sound-source and it is for this reason very important that the amplification of the computer is on level with the accordion. The computer receives the accordion sound as a (summed) mono signal. There can be a very slight amplification of both instruments in the concert hall, but the equal sound level and separate stage location should be preserved at all time.

Accordion
The circle-cross notation in bb. 88-106 and bb. 80-85 etc. refers to a pitchless air sound or air noise, that is produced by using the left-hand air button and depressing no keys or buttons. All sixteenth-note groupings are performed as bellows shake, whereas accents and regular crescendos and diminuendos on or across longer individual durations are performed by regular bellows movements.

The 1/4-tone wave in bb. 68-75 and subsequent places is a continuous, irregular quarter-tone glissando. It should be used as a means to emphasize the character of a heavy crescendo that dies away, the effect preferably treated independent between the notes.

Computer
The dedicated computer part is performed live by the composer.

Programme Note
The notion for *Encapsulations* is that mid-term memory (or working memory) influences our music appreciation, and the ambition is to make this a feature of the composition itself. For that reason, the live computer records the solo accordion in real-time, re-inserting it into the musical ongoings in different forms that resemble the 'colourings' which memory does. This can be as full chunks of time and bands of frequencies (from less that two and up to six-seven seconds), and as more vague recollections as re-synthesis of the ‘mined’ material. The result is akin to sets of diapositives of the musical past that can slide across the presence.

For this reason, the computer does not make use of the common procedure of processing and enlarging the live instrument, but must instead sound as a diistinct sound-source. The selection and re-creation by the computer is handled by the composer through dedicated programming, and the resulting amalgam consequently holds an added element of ‘instant composition’ that unfolds in conjunction with ‘distributed composition’ of the fully written-out accordion part, performed by the soloist.

Encapsulations was composed 2019 as a commissioned by Peter Katina, to whom it is dedicated.

ENCAPSULATIONS

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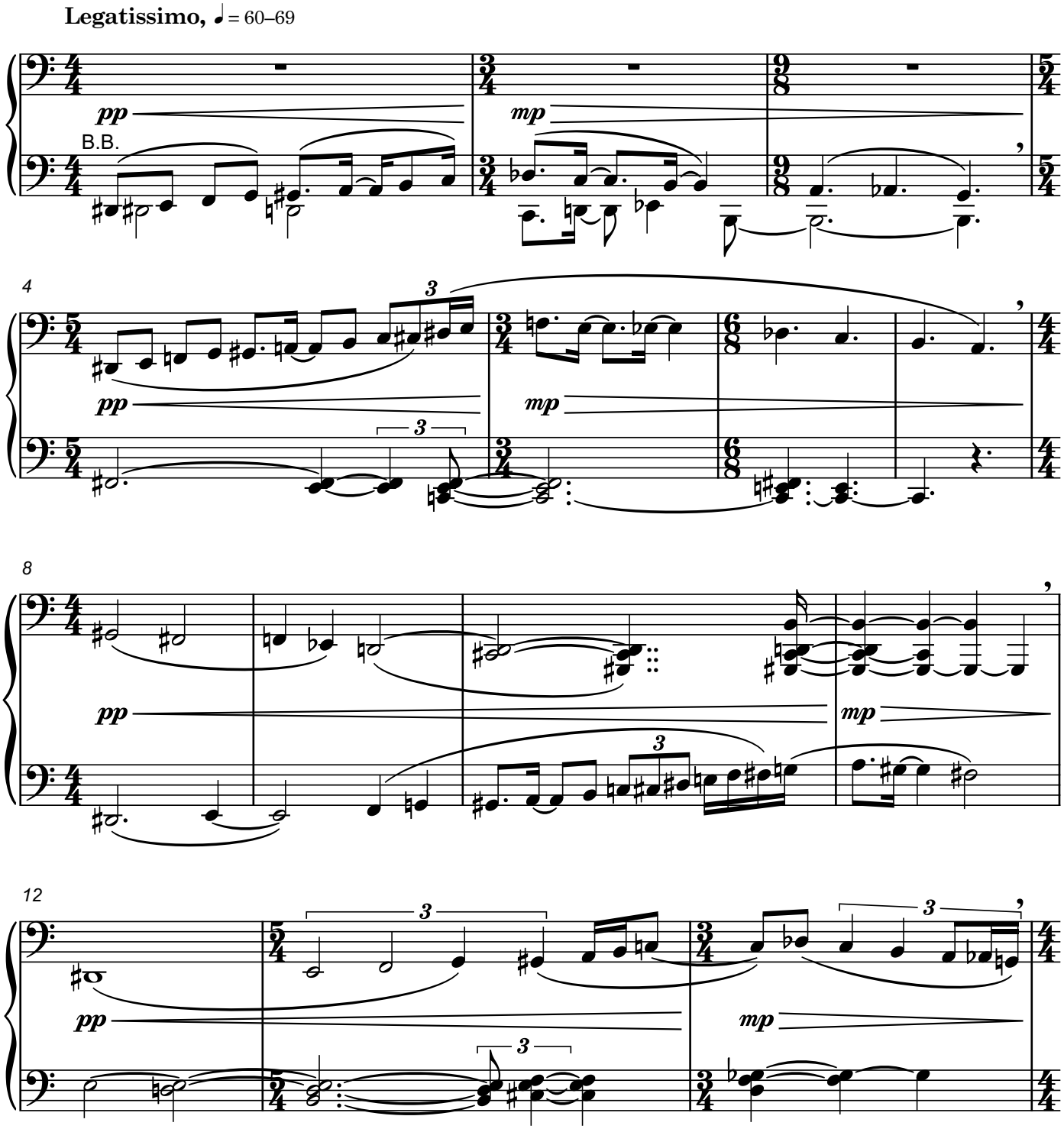
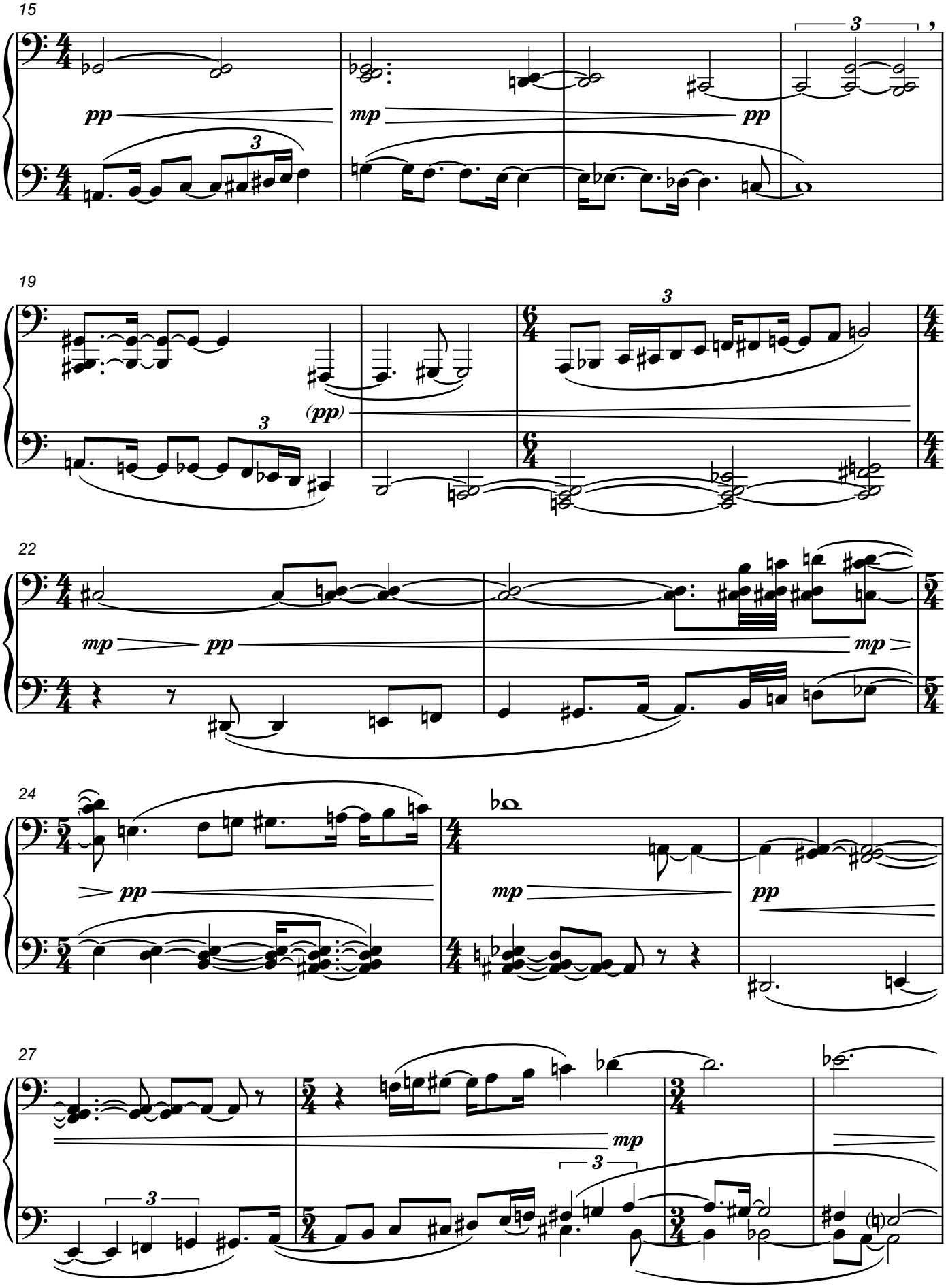
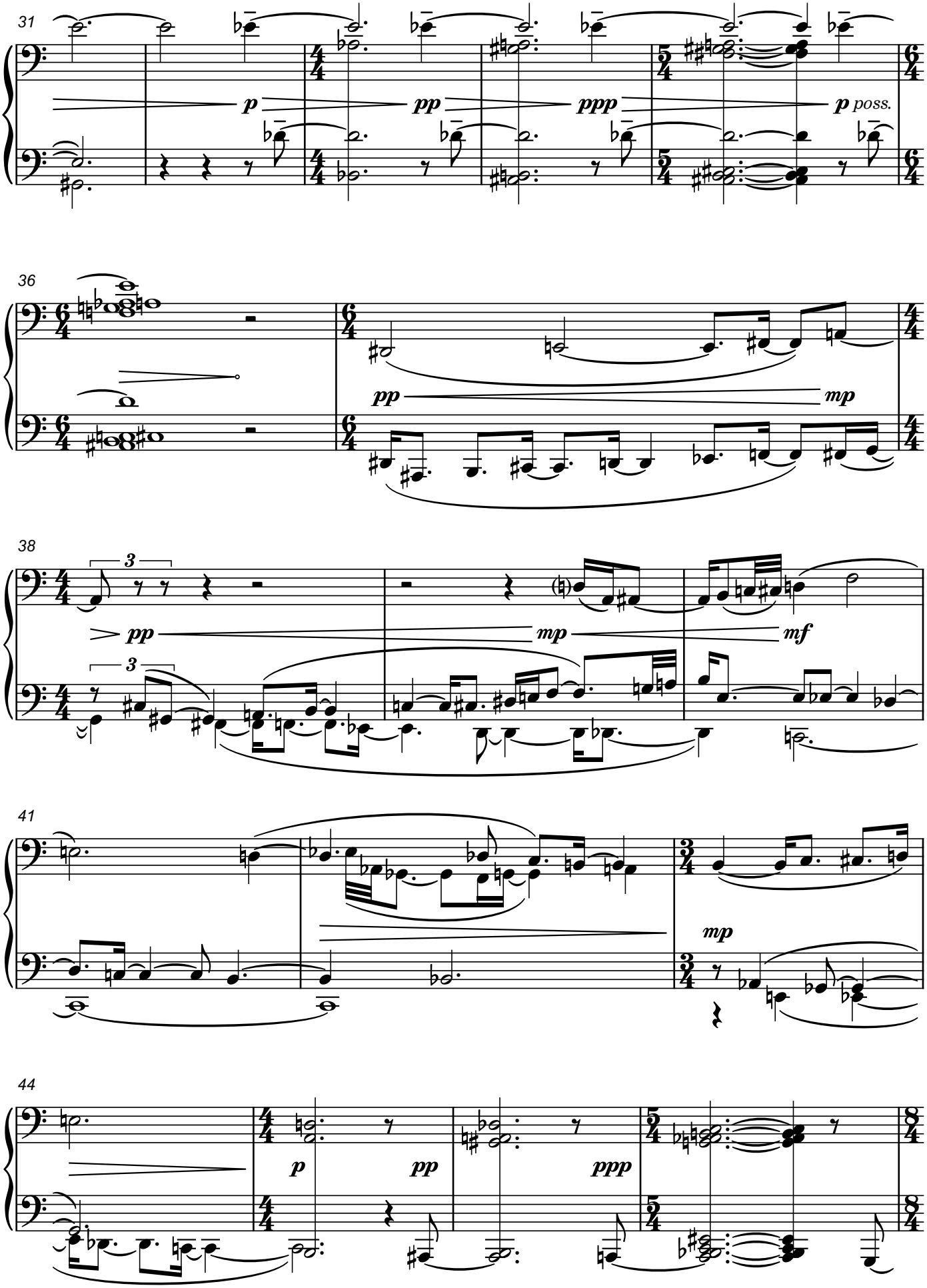
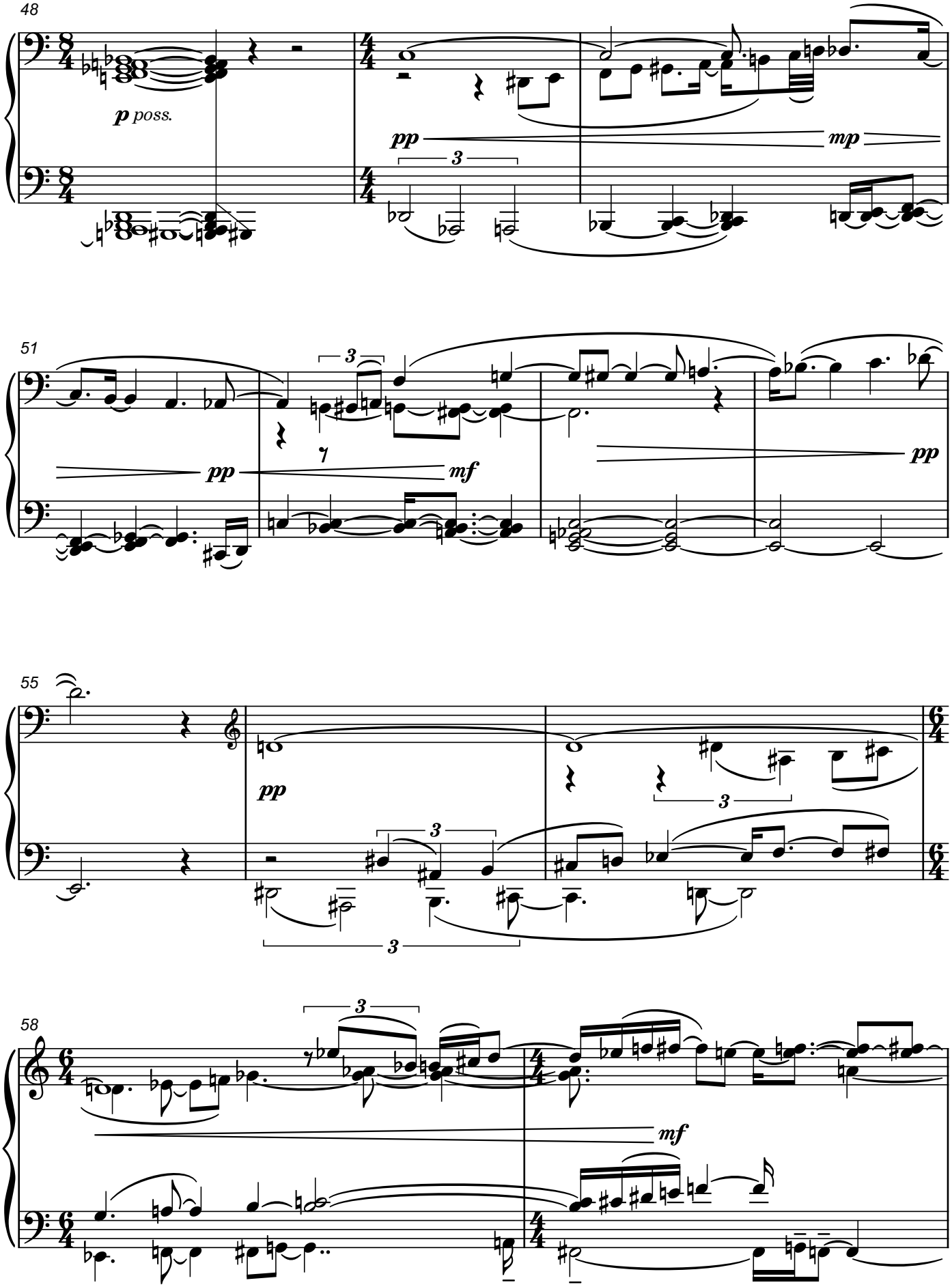
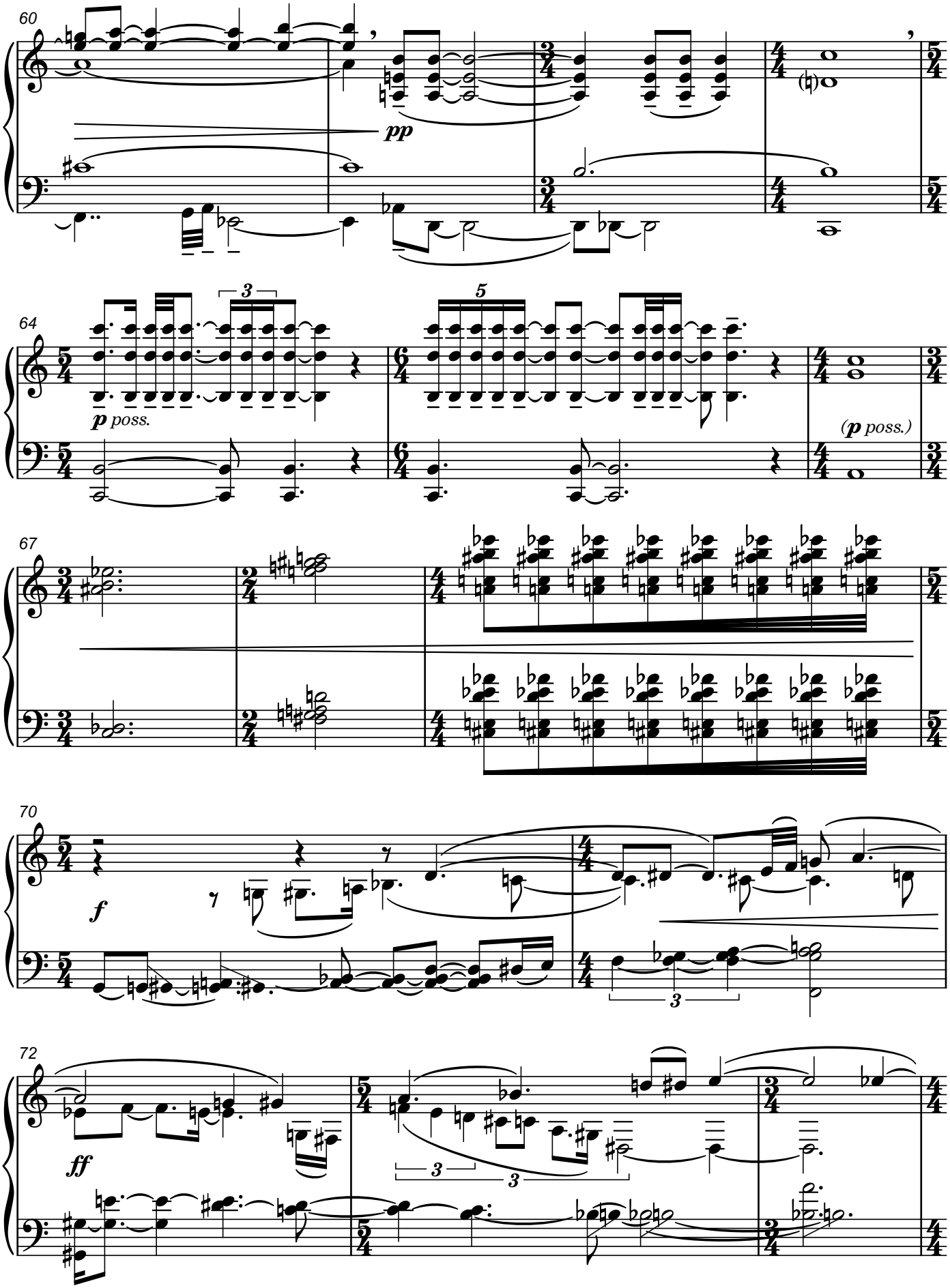
Lars Graugaard
composed 2019
for Peter Katina

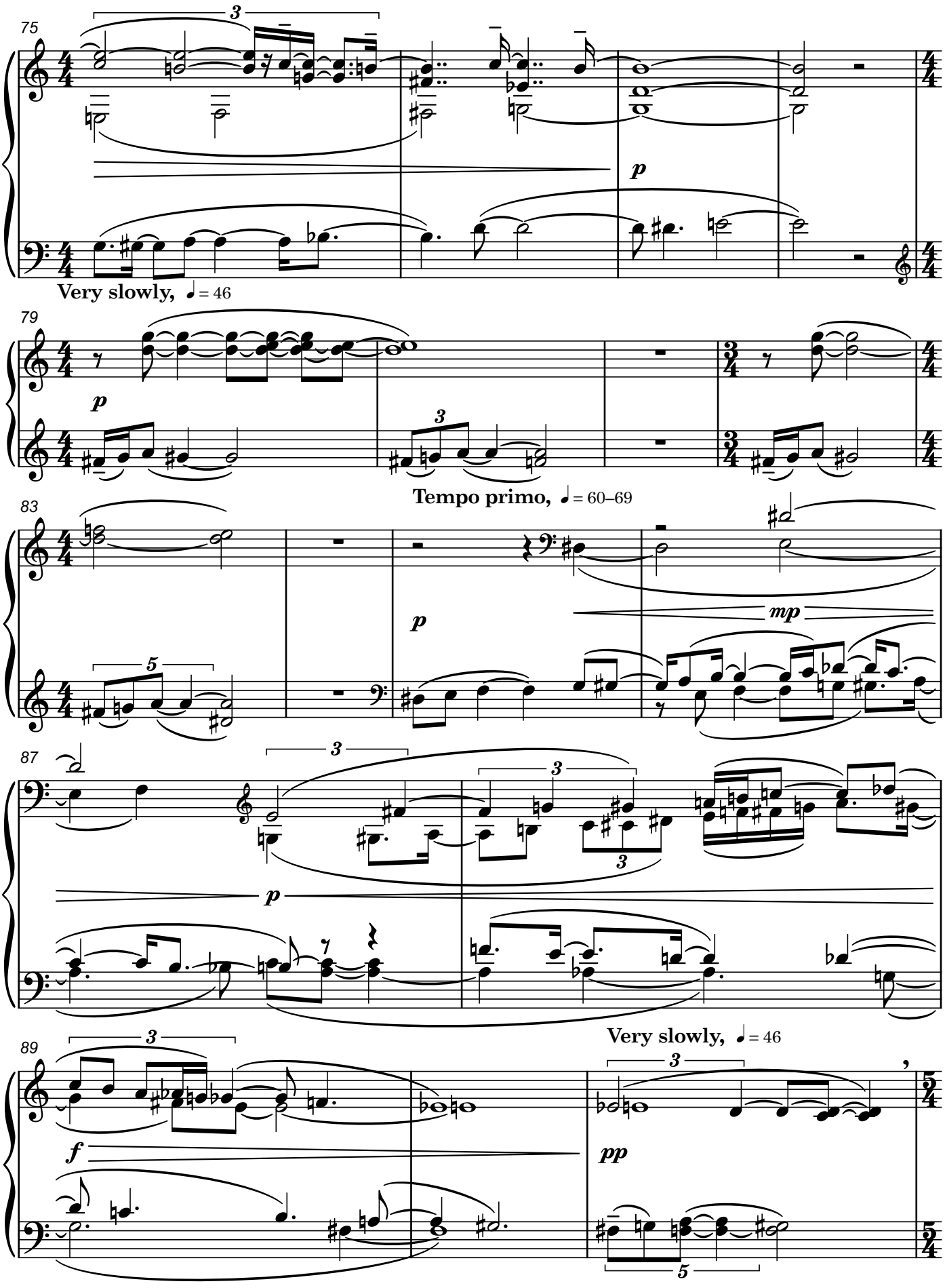


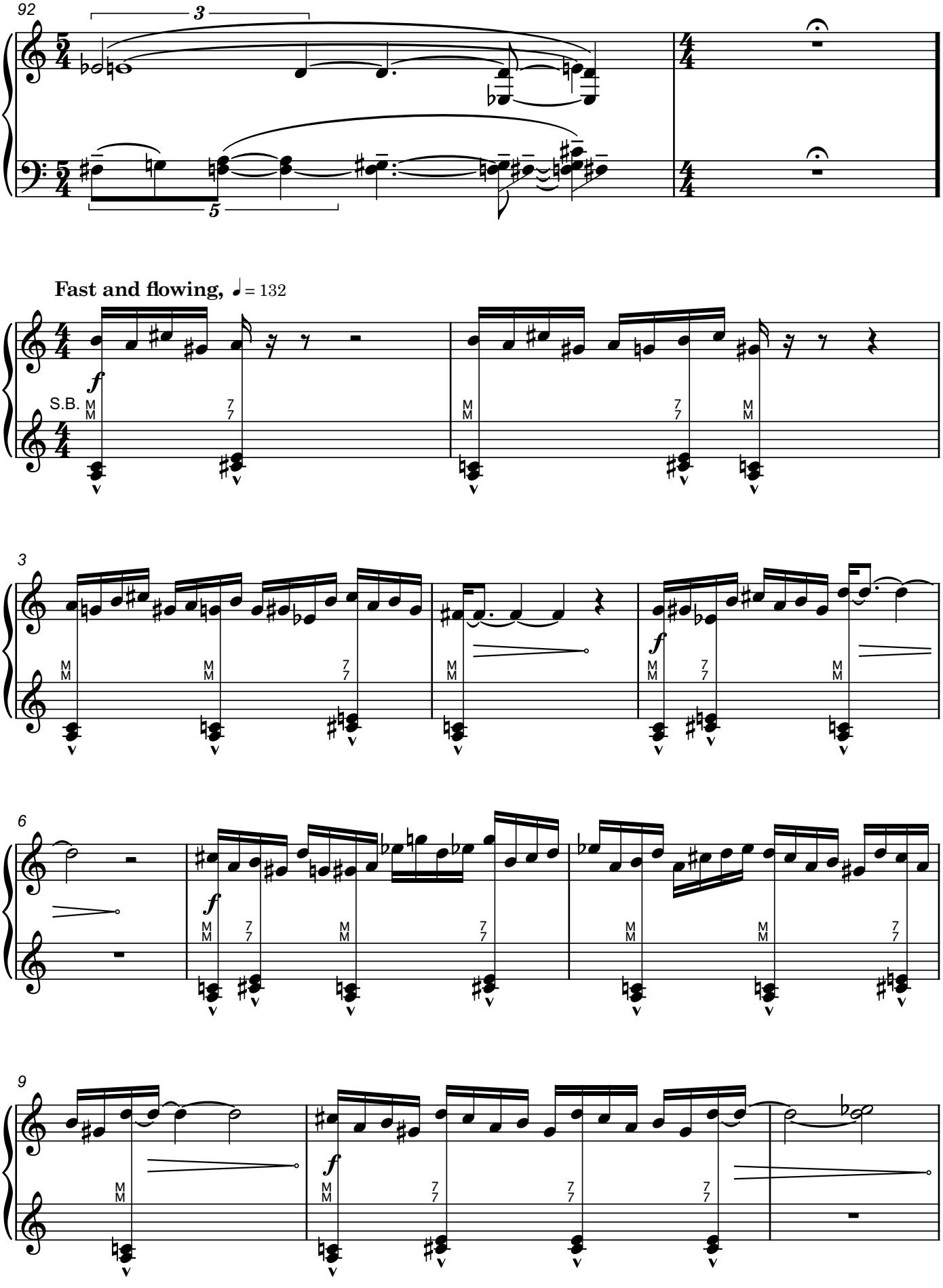

15
19
22
24
27

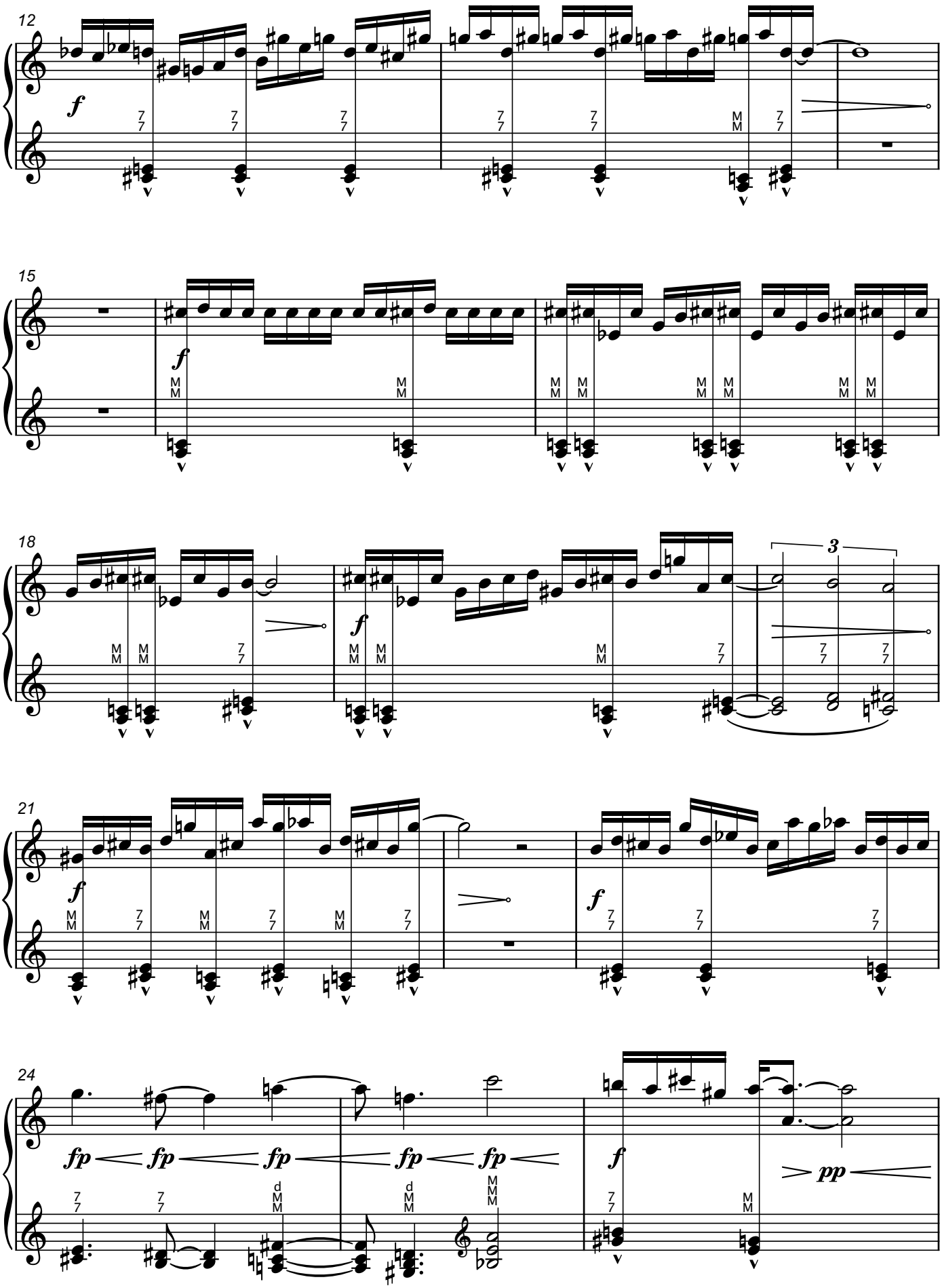

31
p
pp
ppp
p poss.
36
pp
mp
38
3
pp
mp
mf
41
mp
44
p
pp
ppp

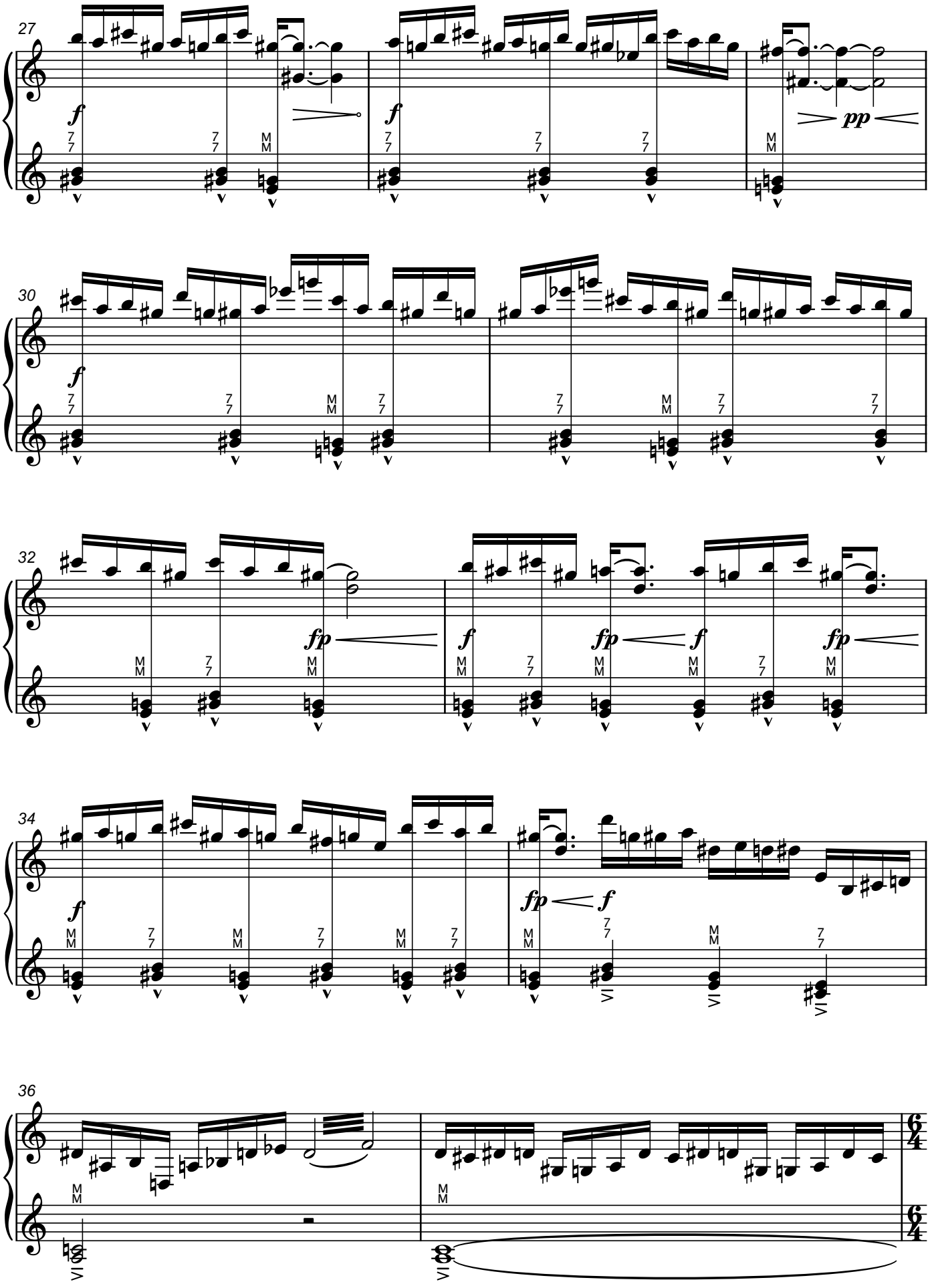

48
p poss.
pp
3
mp
51
3
pp
mf
pp
55
pp
3
3
3
58
3
mf

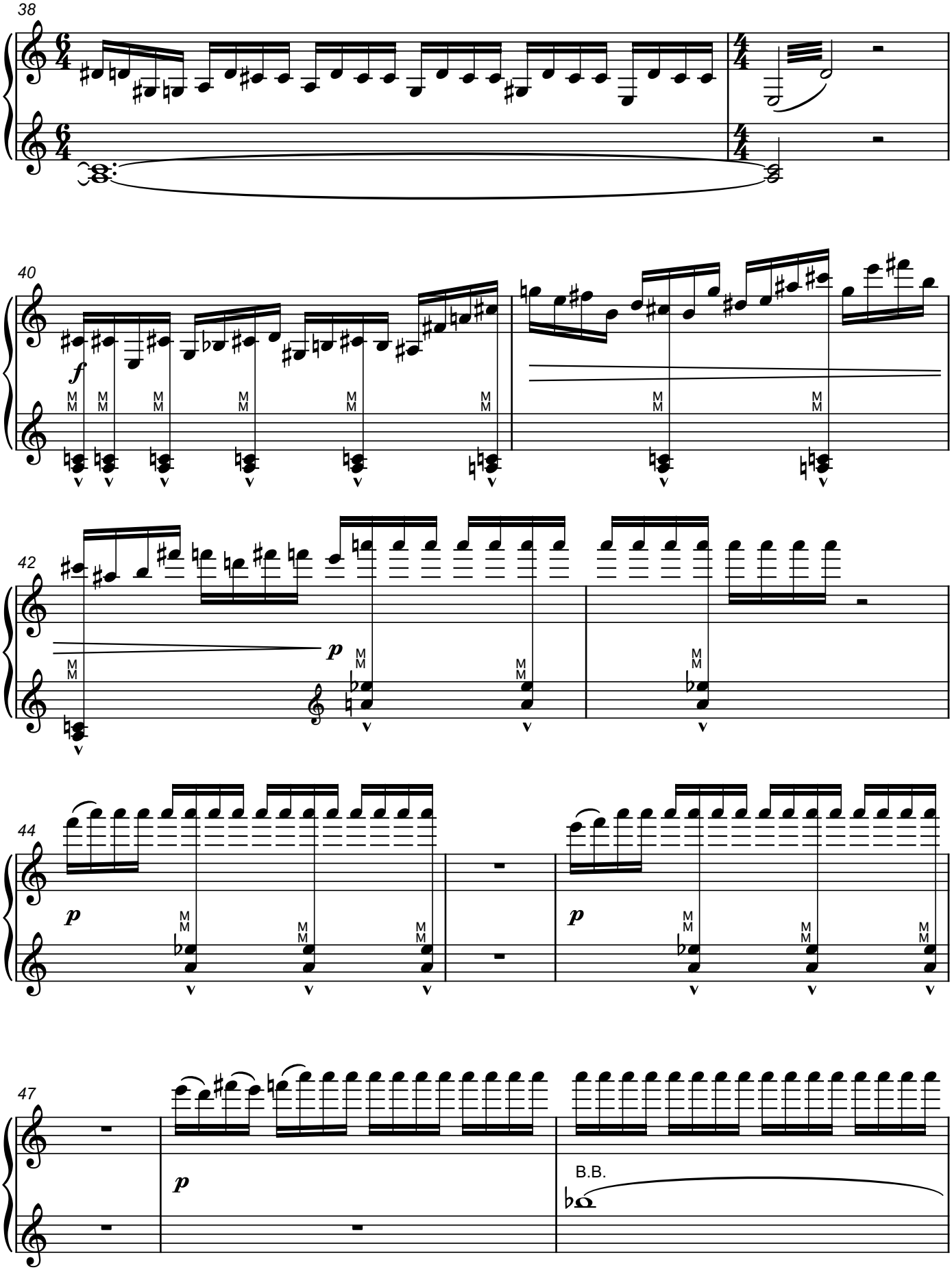

60
pp
64
3
5
p poss.
(p poss.)
67
70
f
72
ff

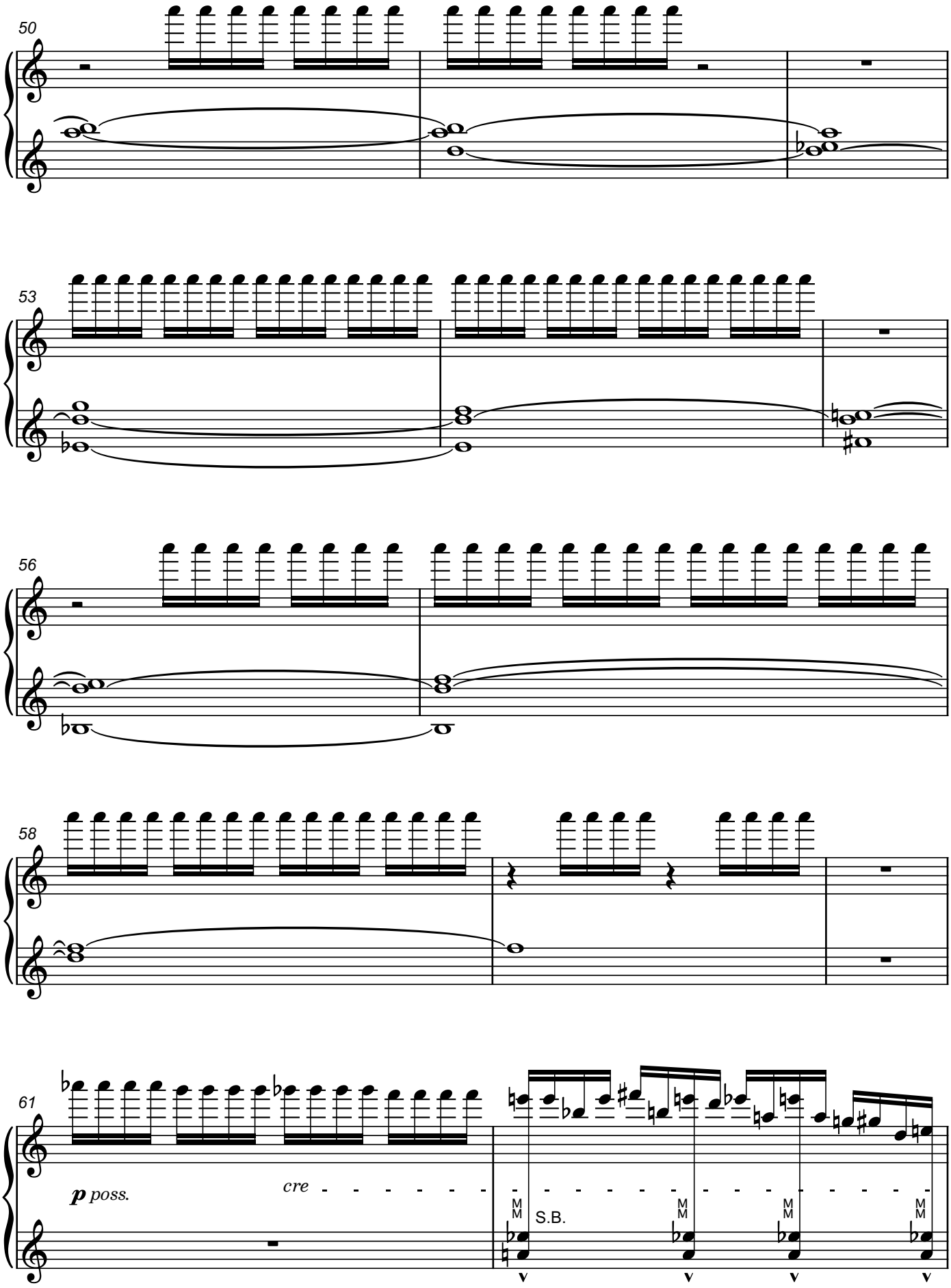

75
Very slowly, ♩ = 46
79
Tempo primo, ♩ = 60–69
83
87
89
Very slowly, ♩ = 46

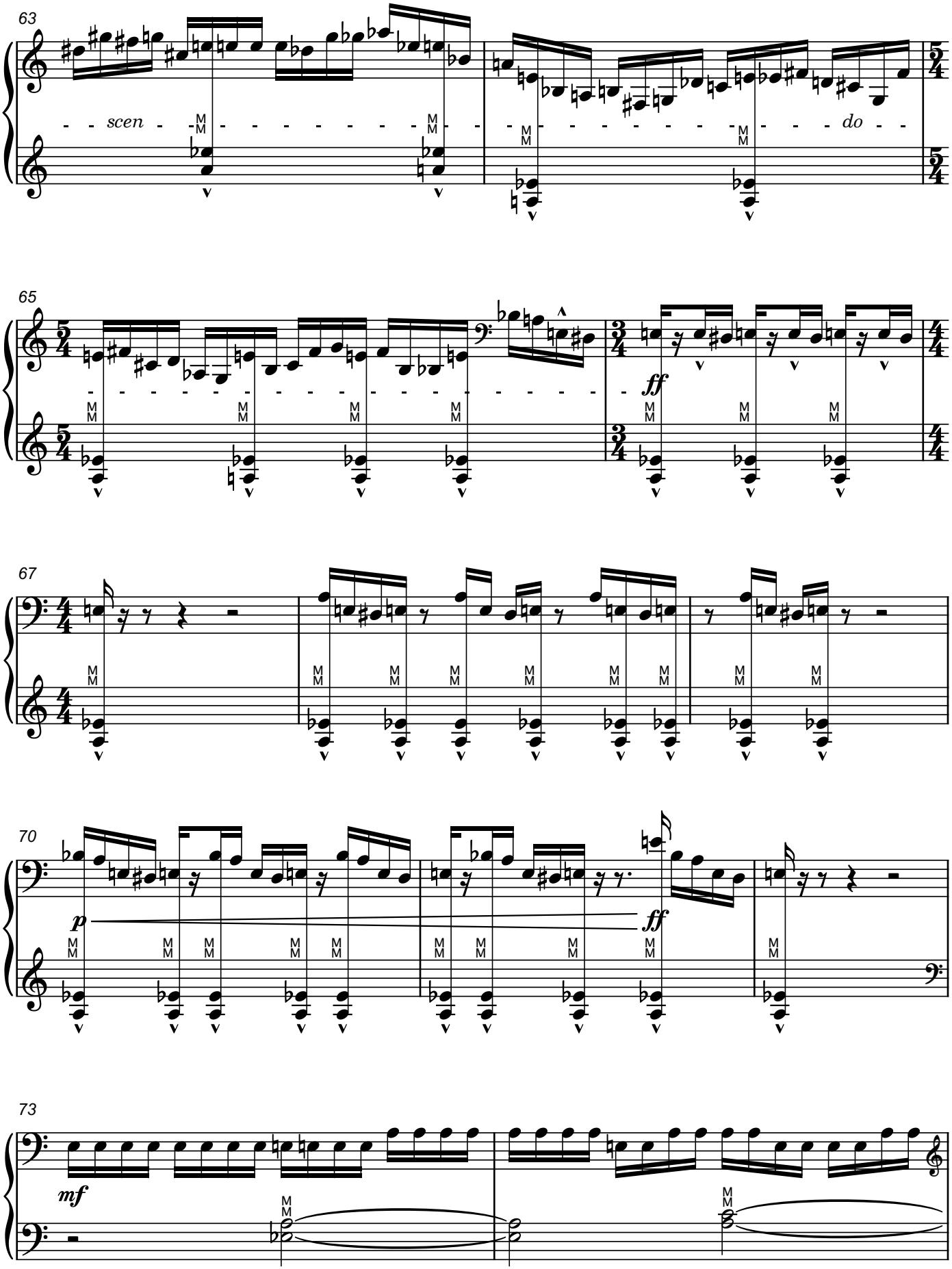

92
3
5
Fast and flowing, ♩ = 132
f
S.B.
3
6
9

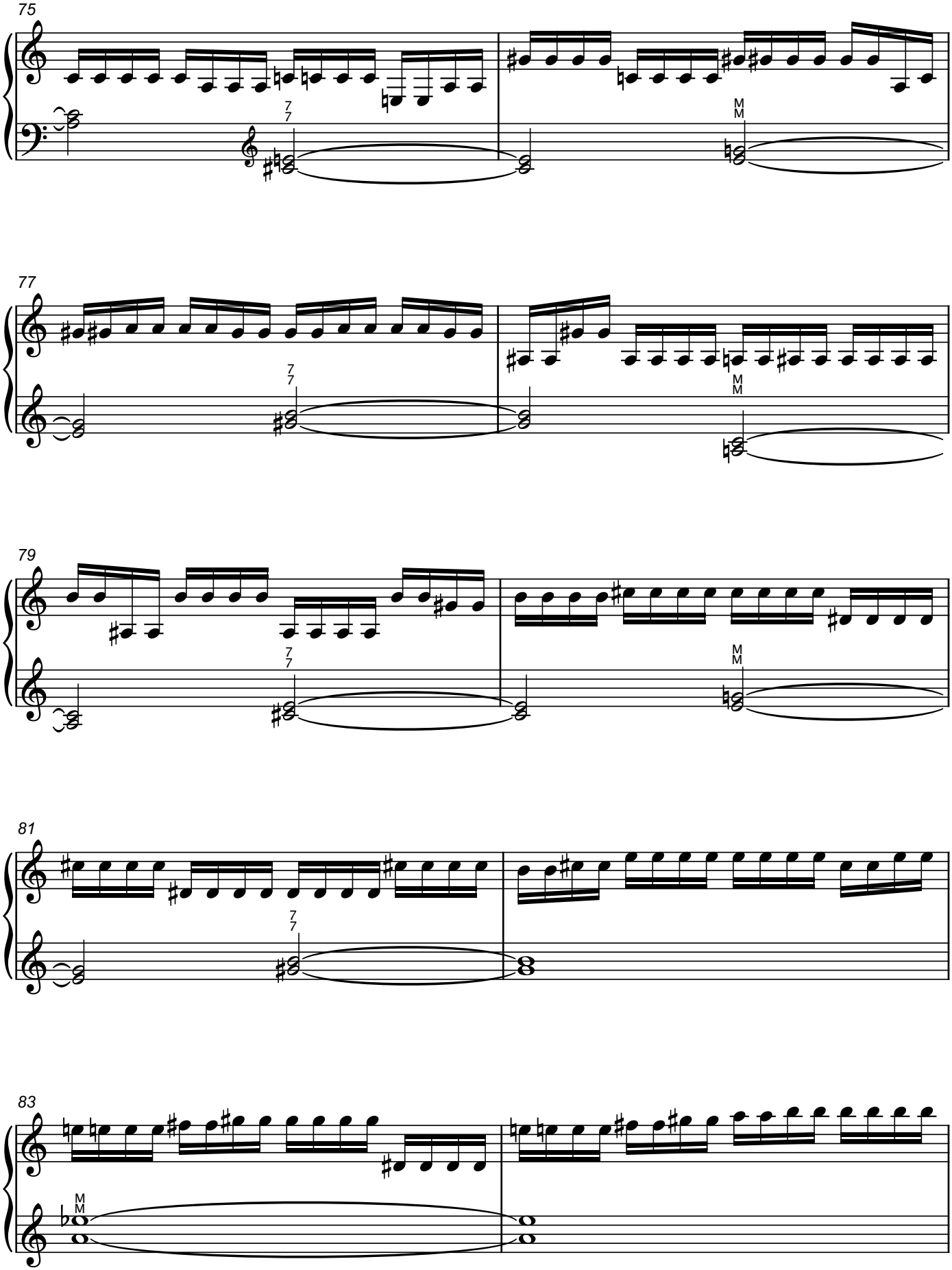

12
15
18
21
24
3
pp

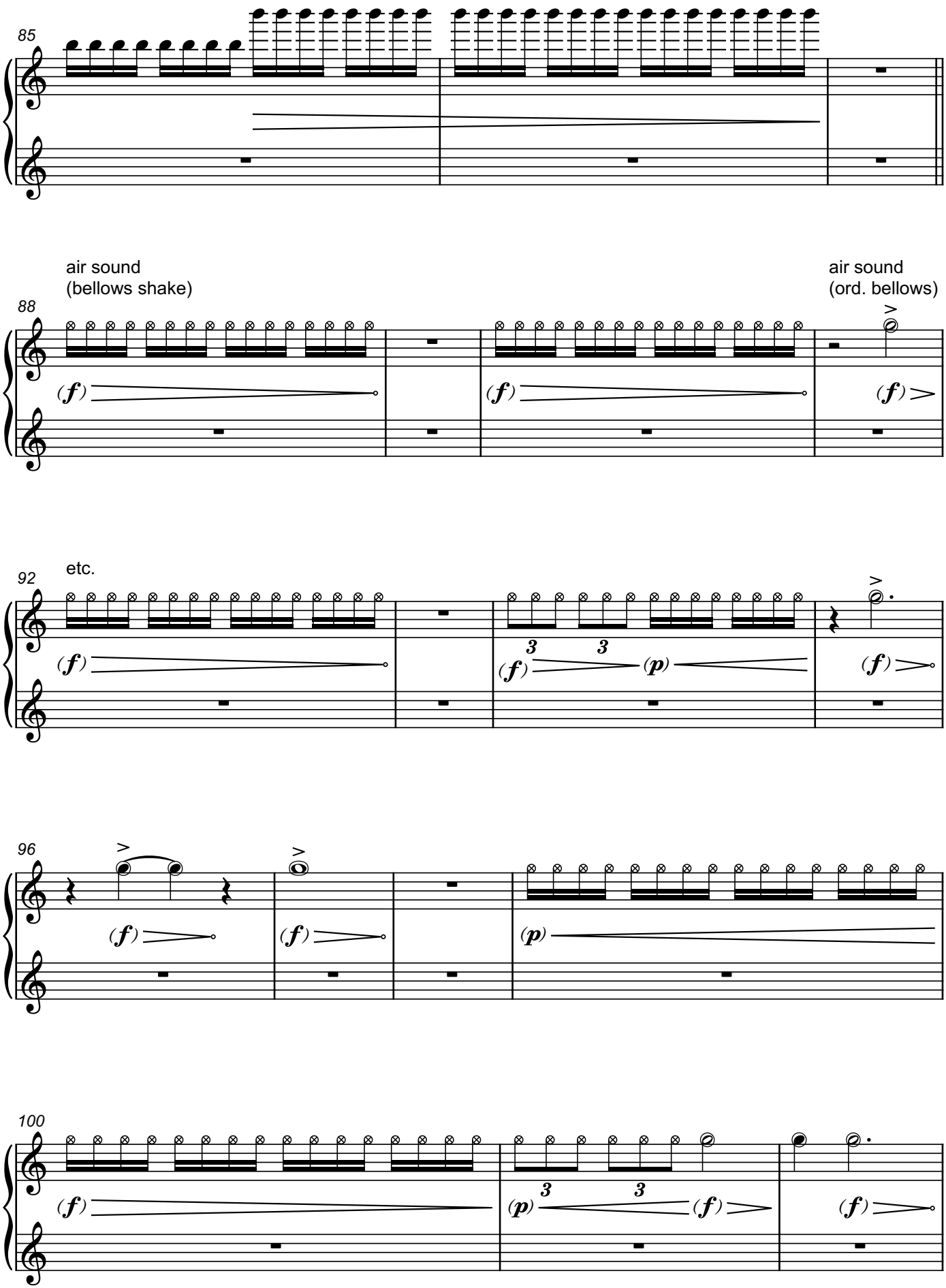

27
f
pp
30
f
32
fp
f
34
f
fp
f
36

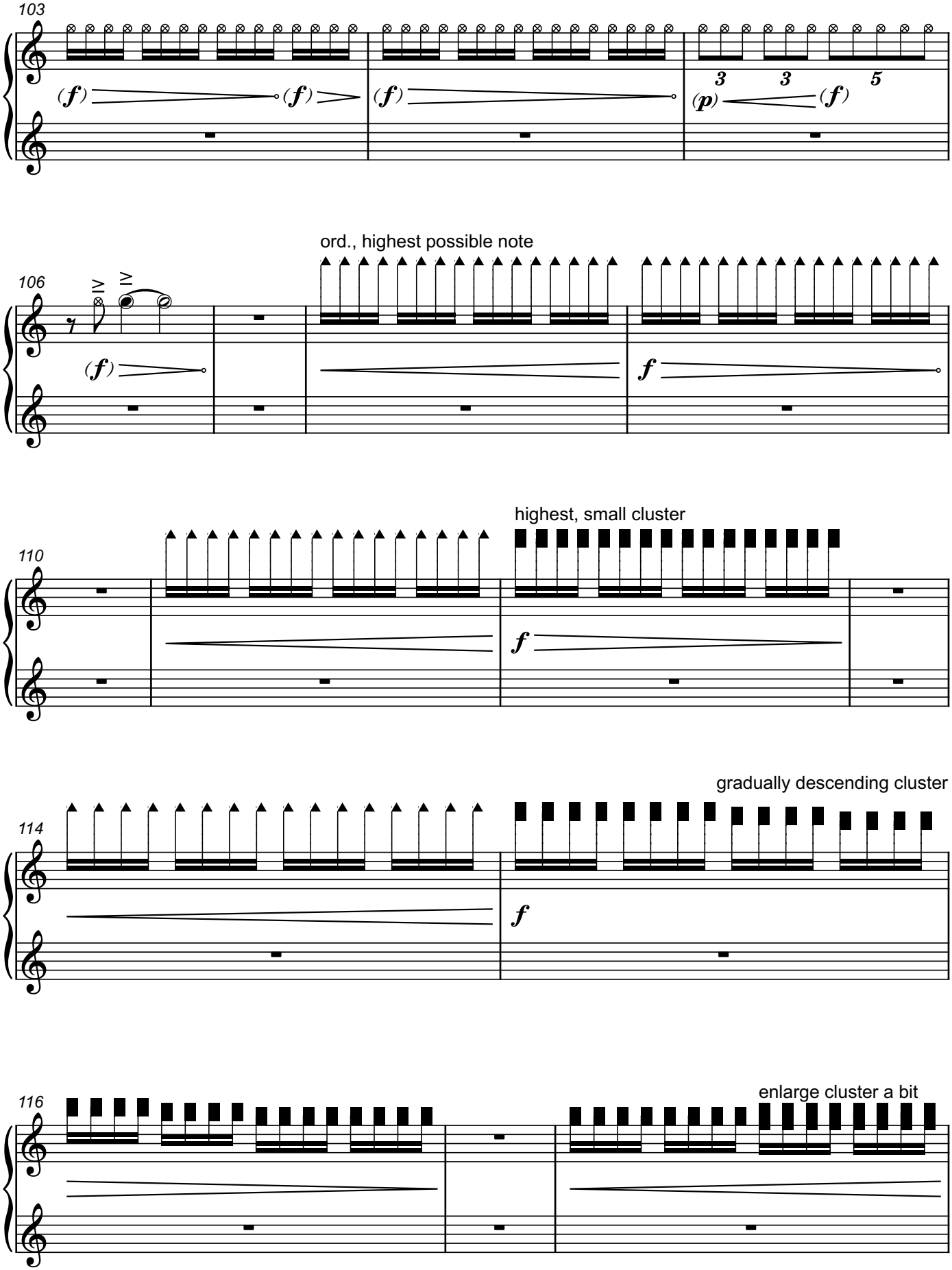

38
40
f
42
p
44
p
p
47
p
B.B.

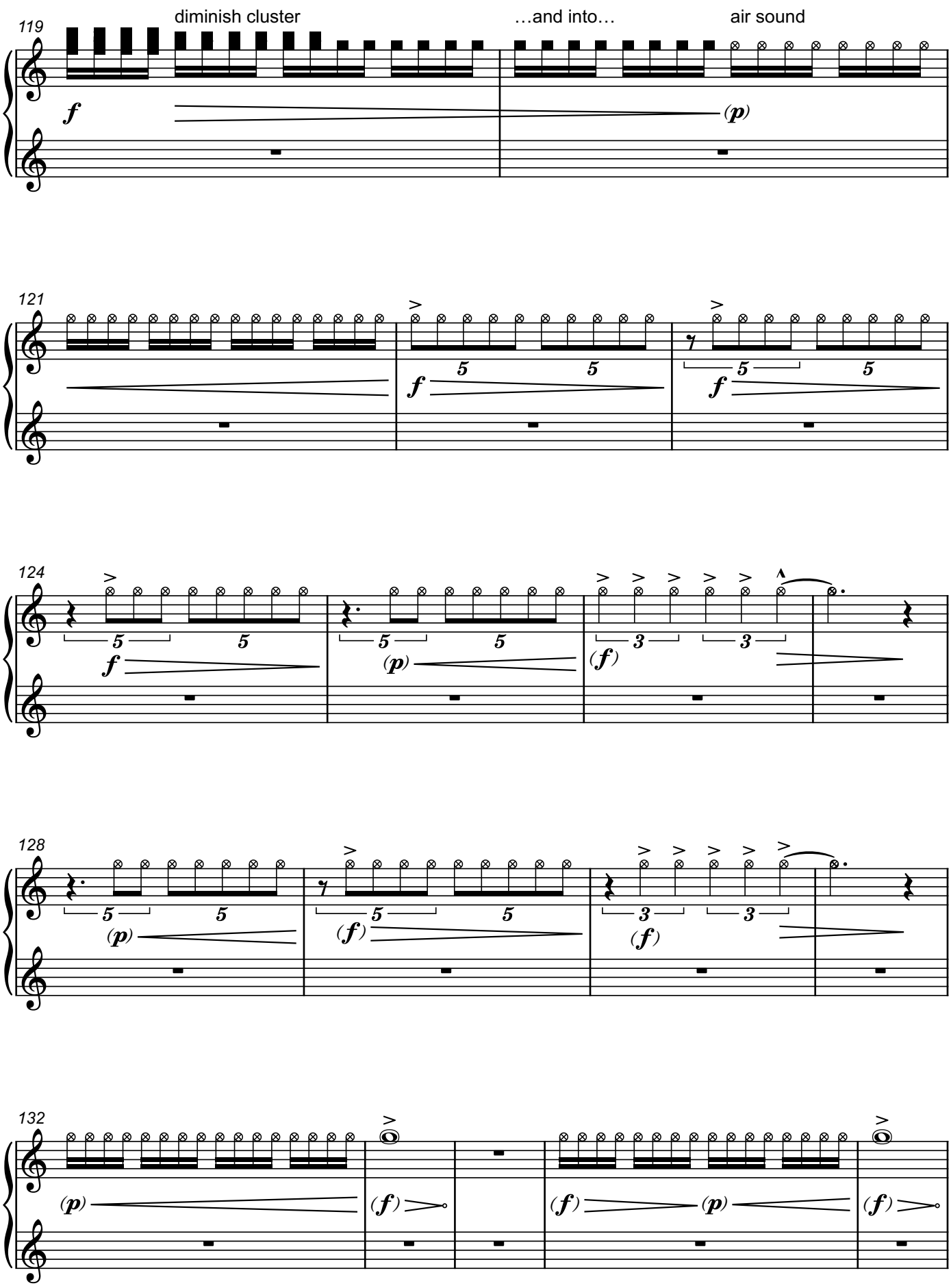

50
53
56
58
61
p poss.
cre
S.B.

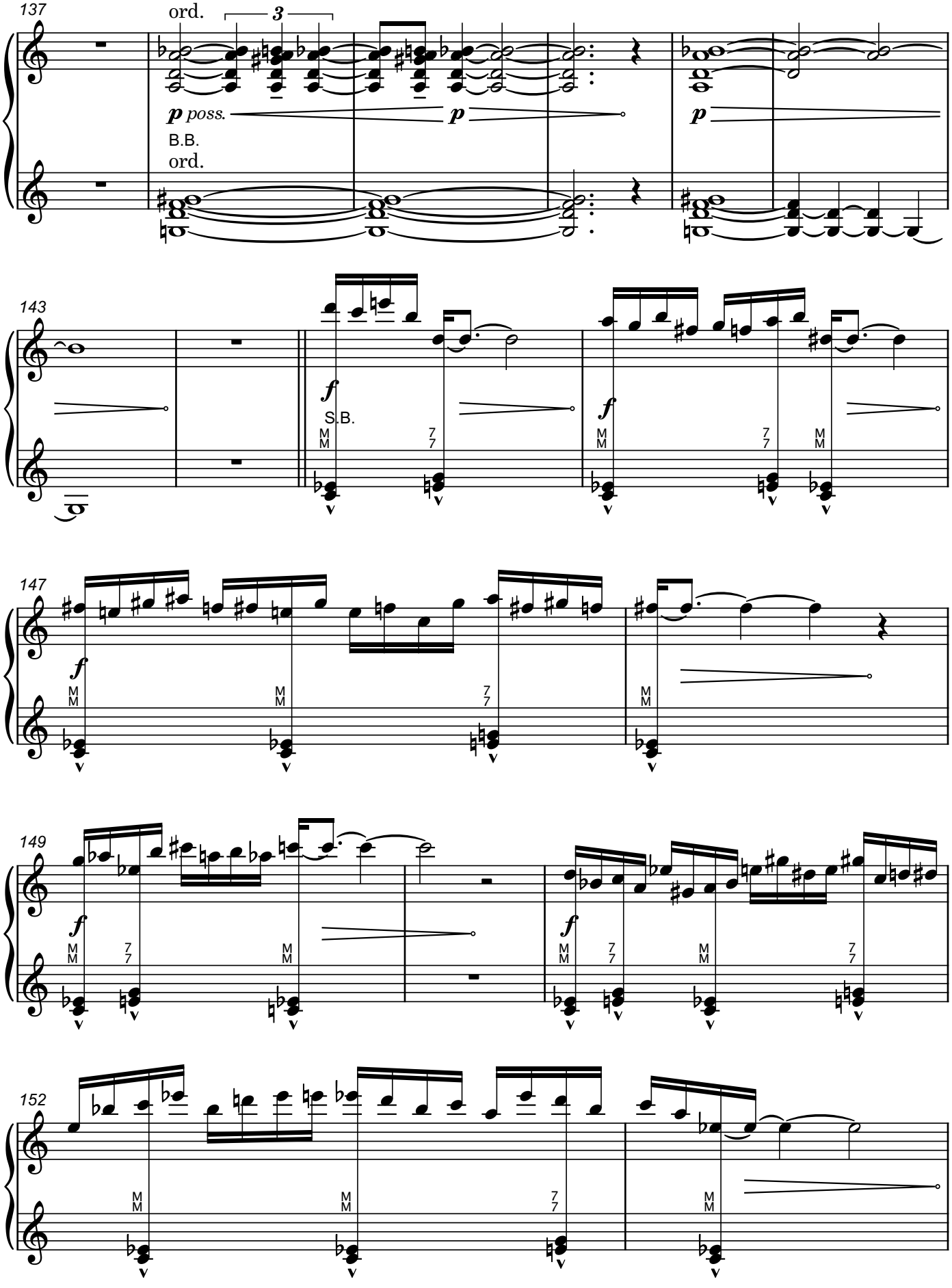

63
scen
do
65
ff
67
70
p
ff
73
mf

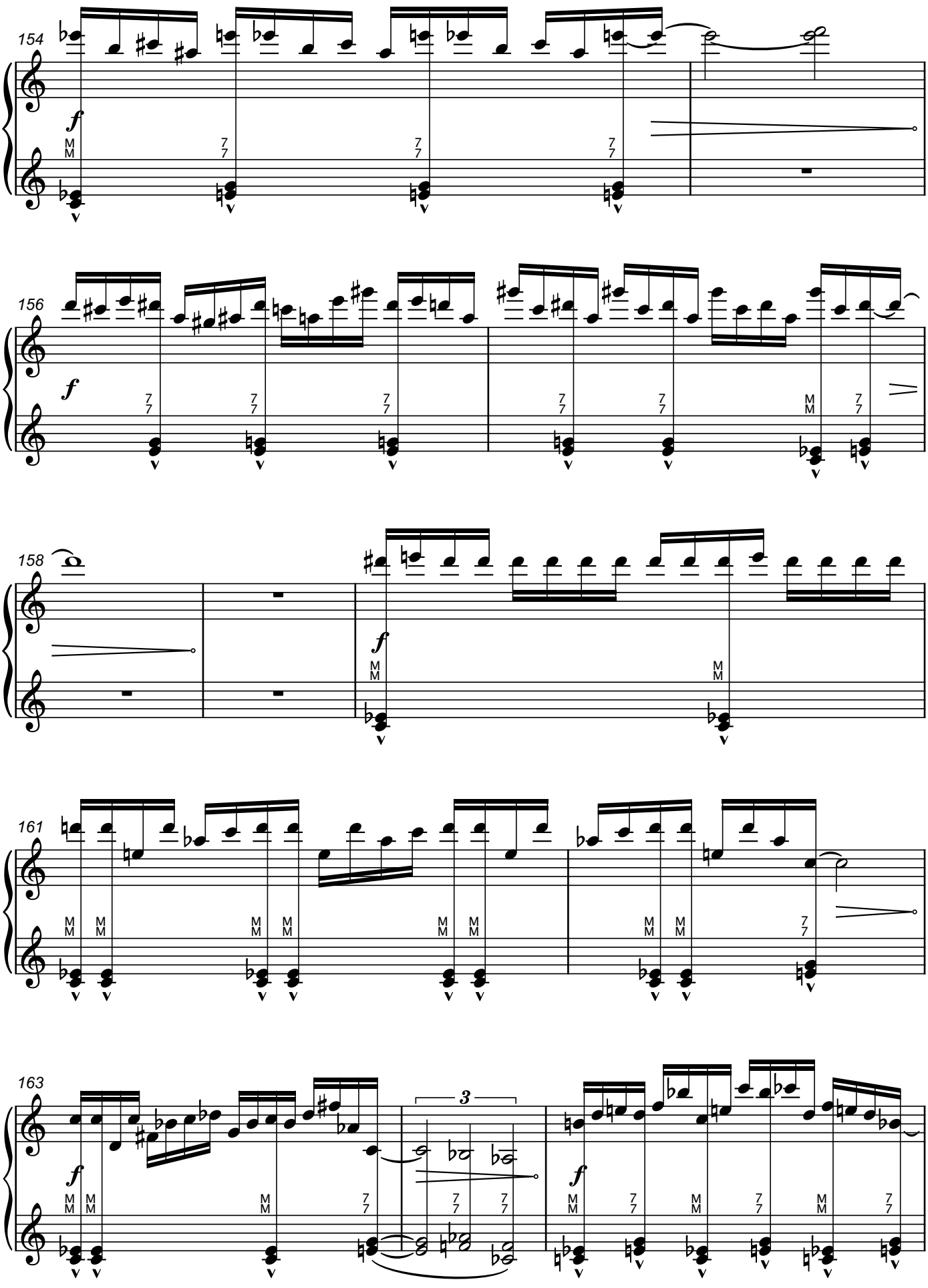

75
77
79
81
83

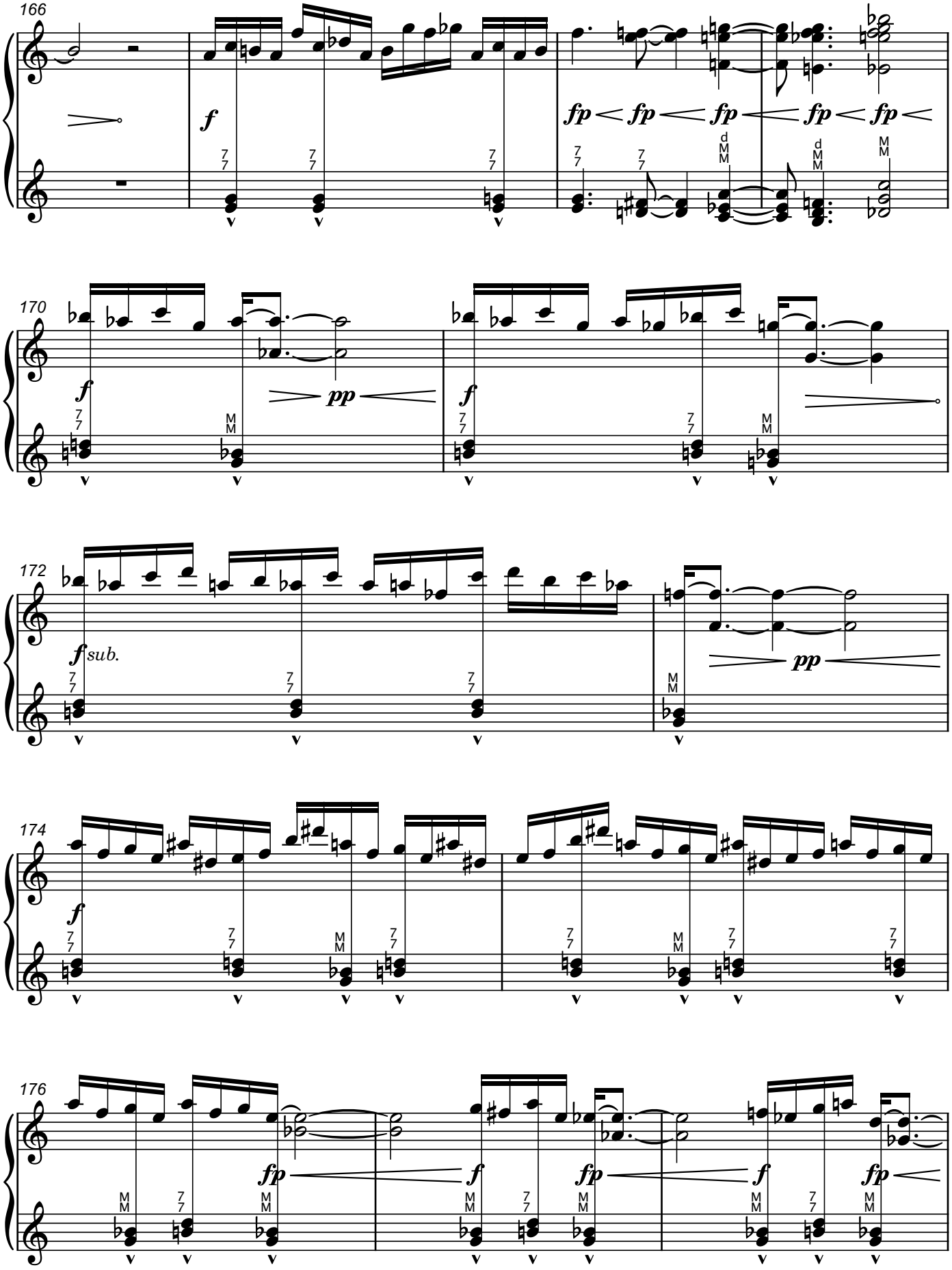

85
air sound
(bellows shake)
air sound
(ord. bellows)
88
(f)
(f)
(f)
etc.
92
(f)
(f)
3
3
(p)
(f)
96
(f)
(f)
(p)
100
(f)
(p)
3
3
(f)
(f)

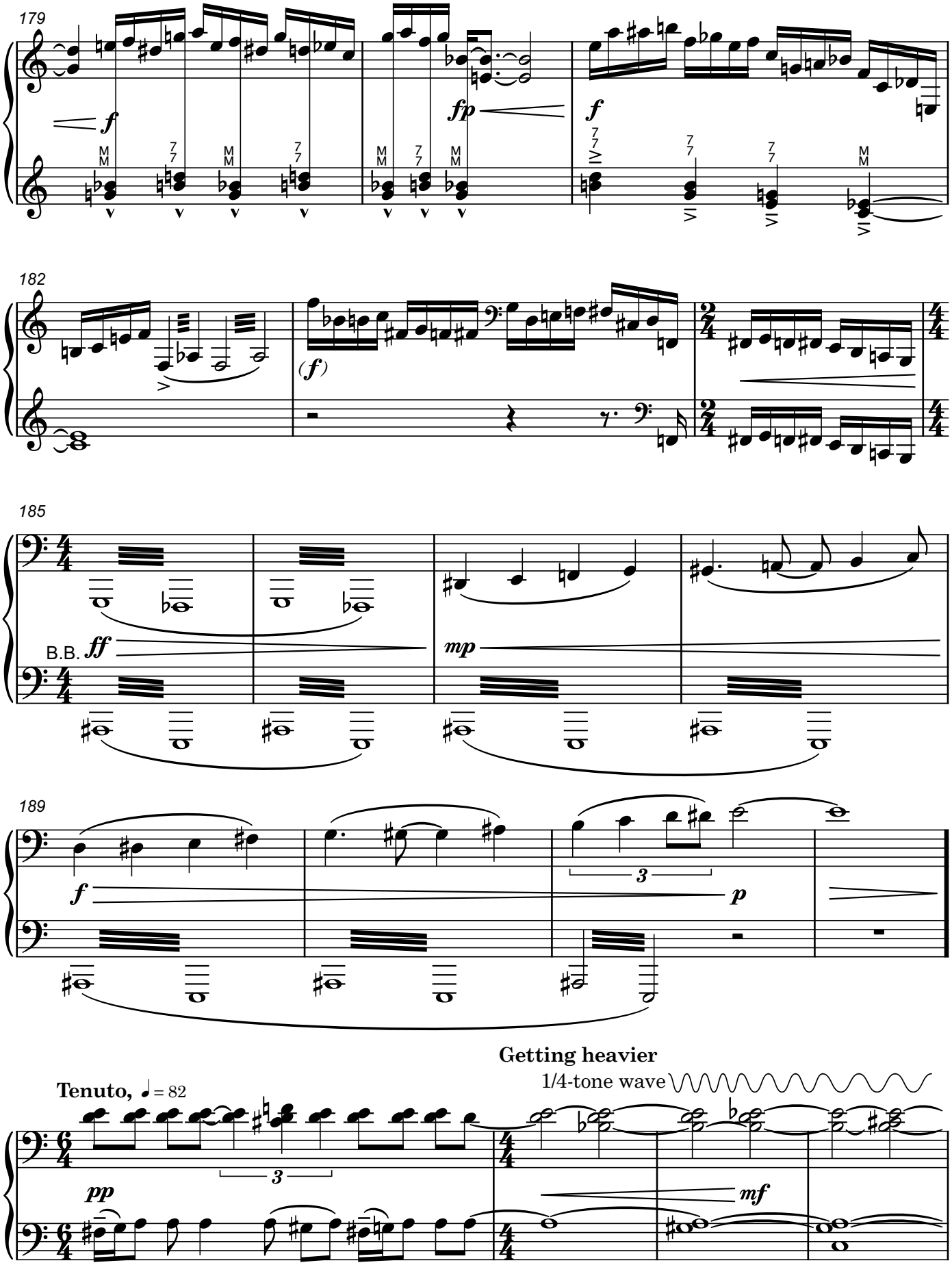

103
(f)
(f)
(f)
3
3
5
(p)
(f)
ord., highest possible note
106
(f)
f
highest, small cluster
110
f
gradually descending cluster
114
f
enlarge cluster a bit
116

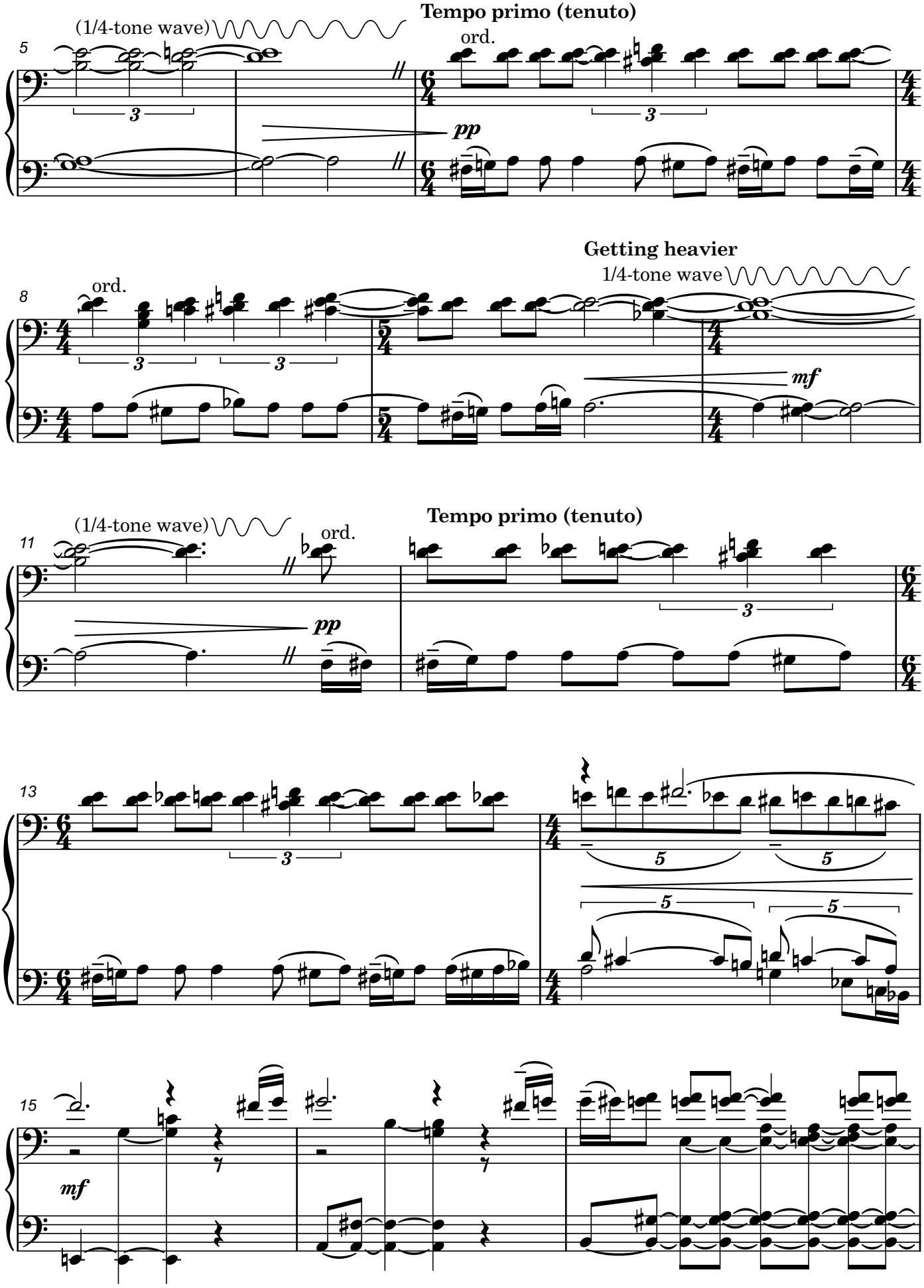

119
diminish cluster
…and into…
air sound
121
124
128
132

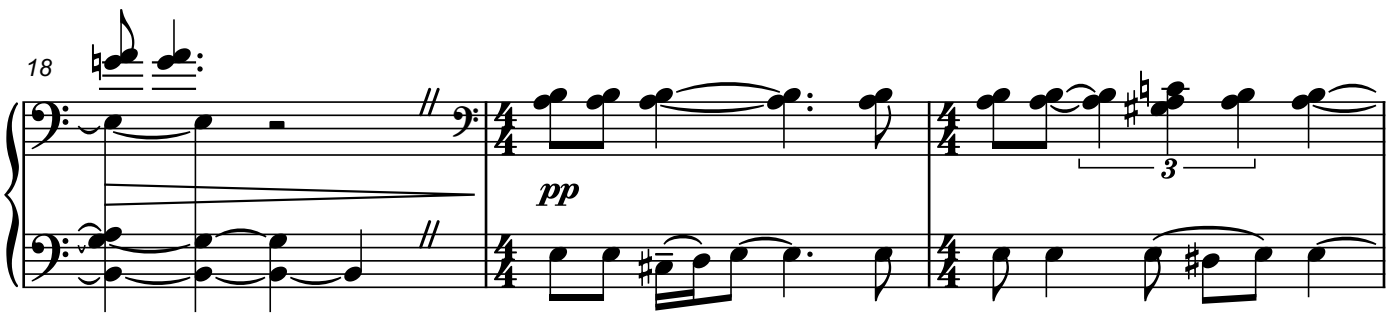

137
ord.
3
p poss.
p
B.B.
ord.
p
143
f
S.B.
f
147
f
149
f
f
152

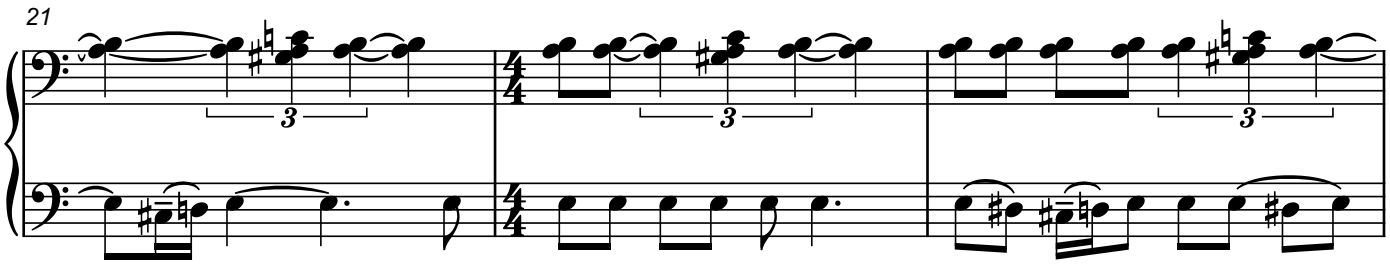

154
156
158
161
163
3


166
f
fp fp fp fp fp
170
f
pp
f
172
f sub.
pp
174
f
176
fp
f
fp
f
fp

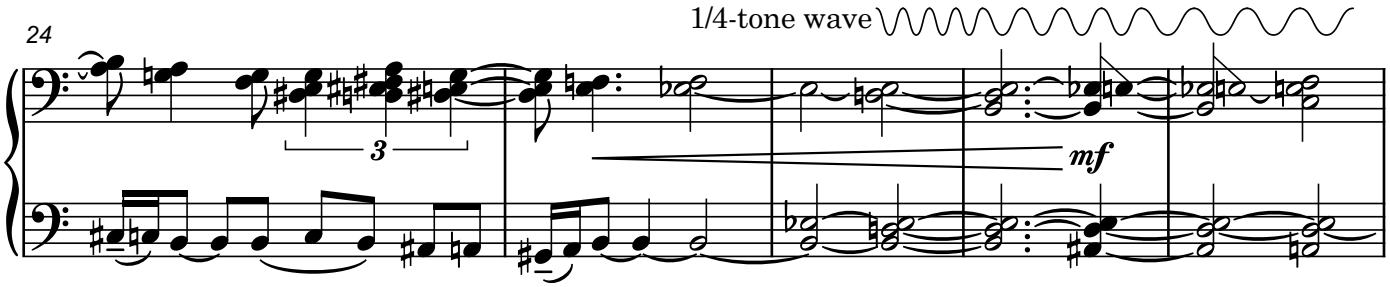

179
182
185
189
B.B.
Tenuto, ♩= 82
Getting heavier
1/4-tone wave


Tempo primo (tenuto)
(1/4-tone wave)
ord.
pp
Getting heavier
1/4-tone wave
ord.
mf
Tempo primo (tenuto)
(1/4-tone wave)
ord.
pp
mf

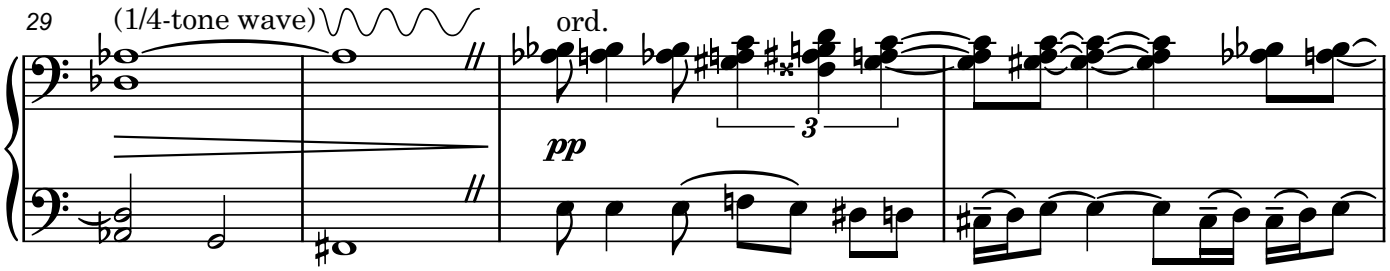


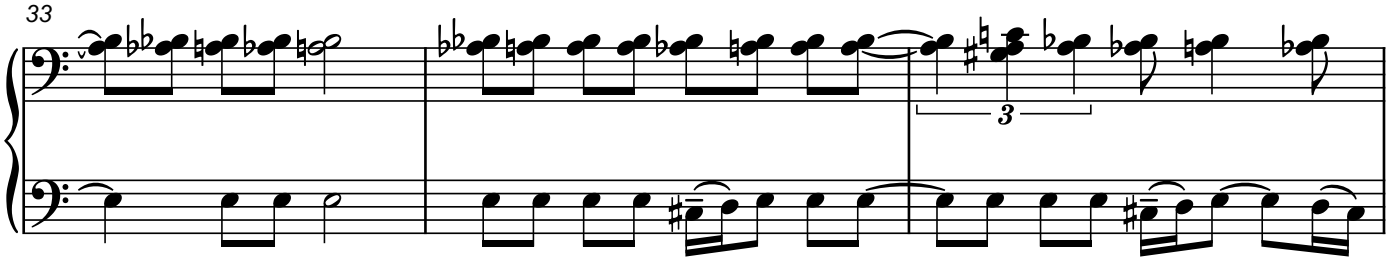


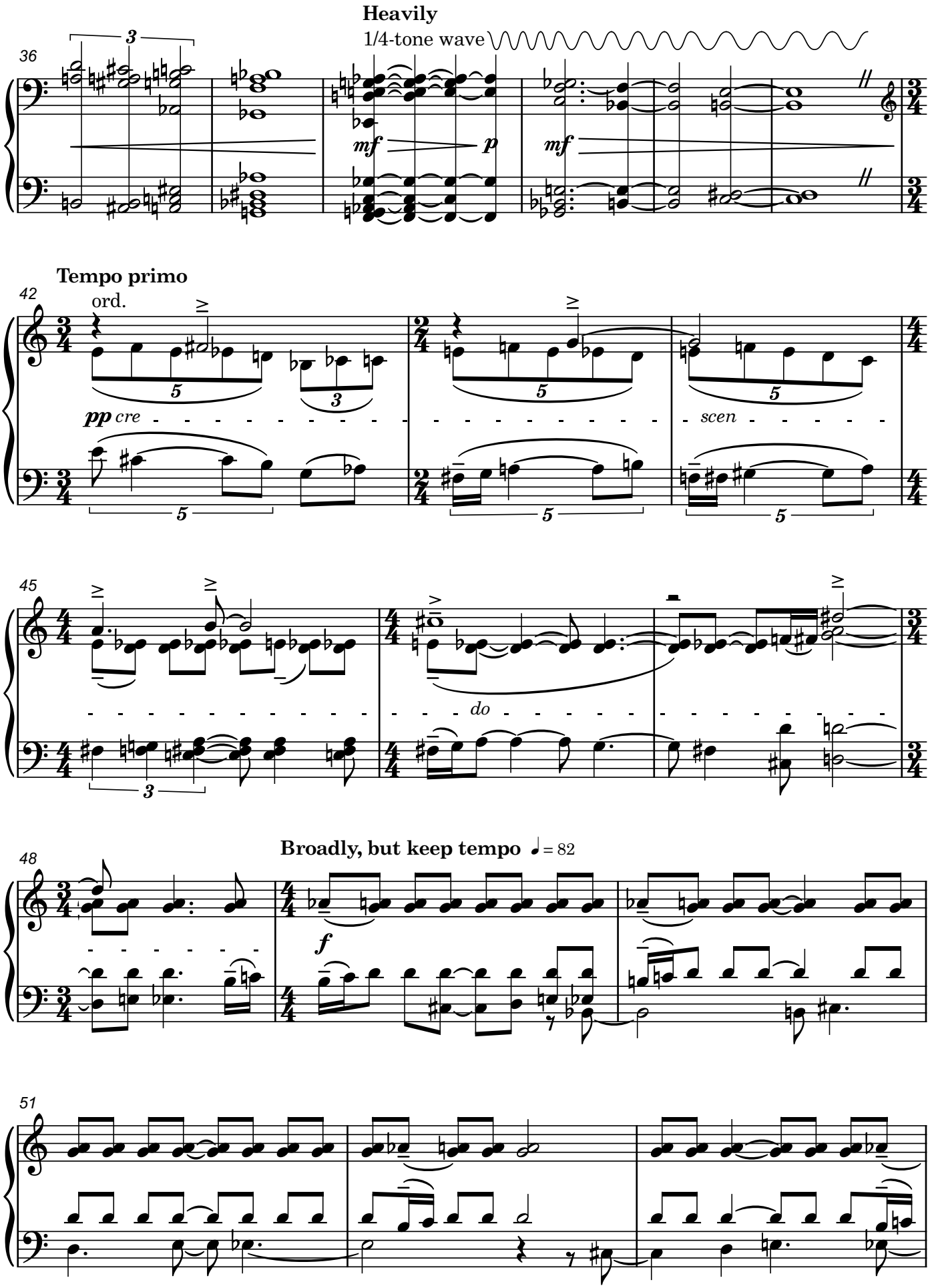
Getting heavier

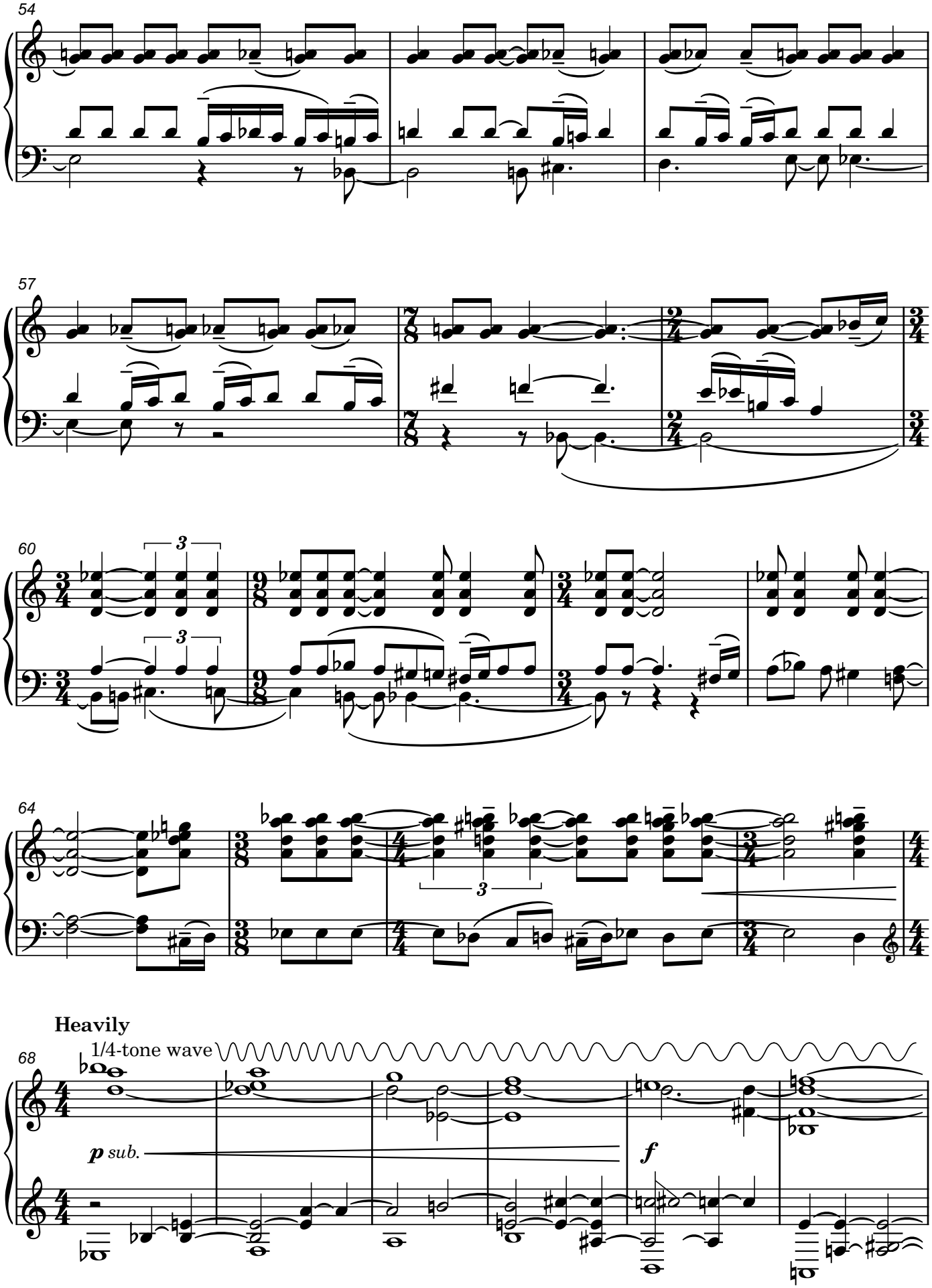


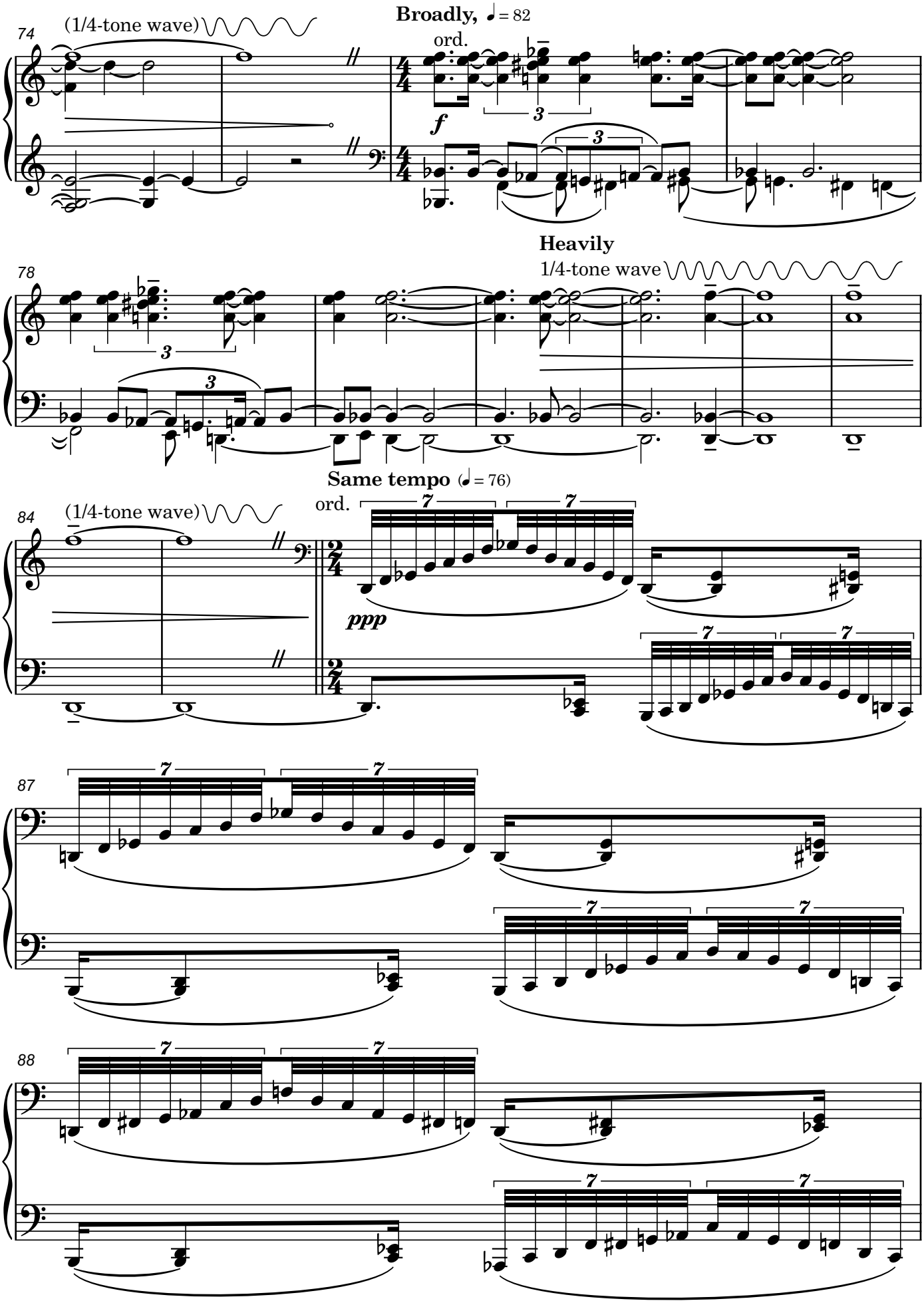
Tempo primo (tenuto)

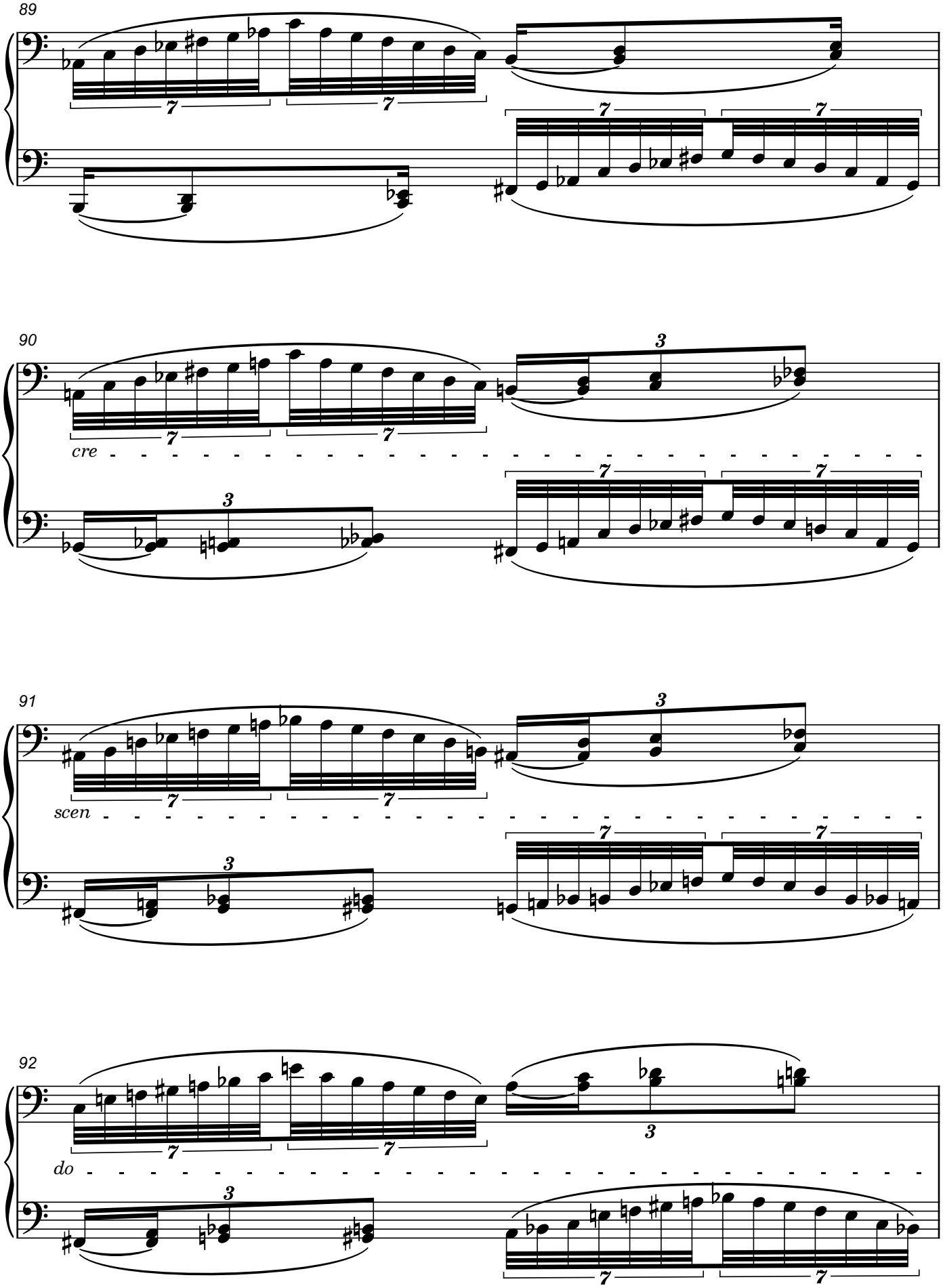


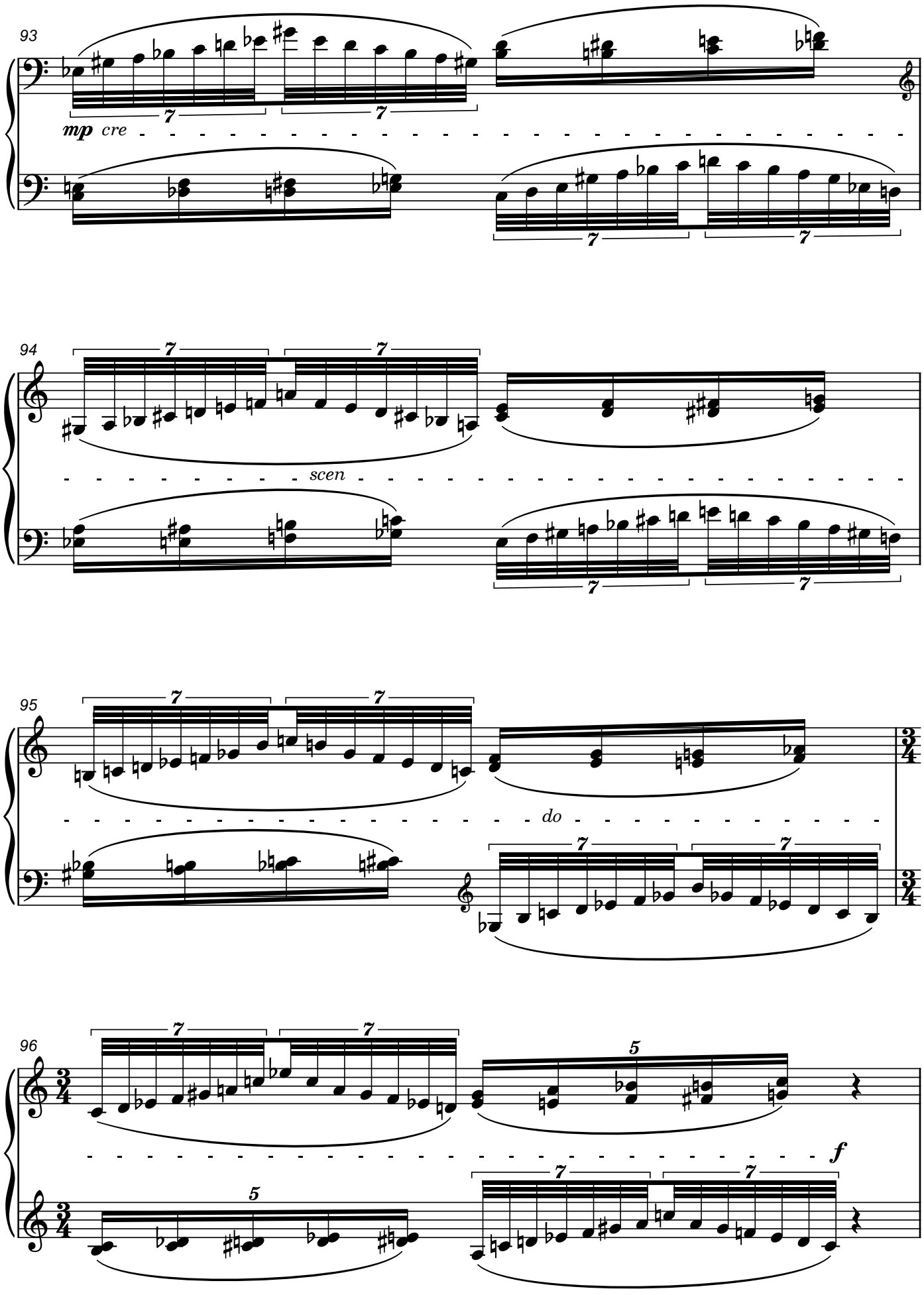


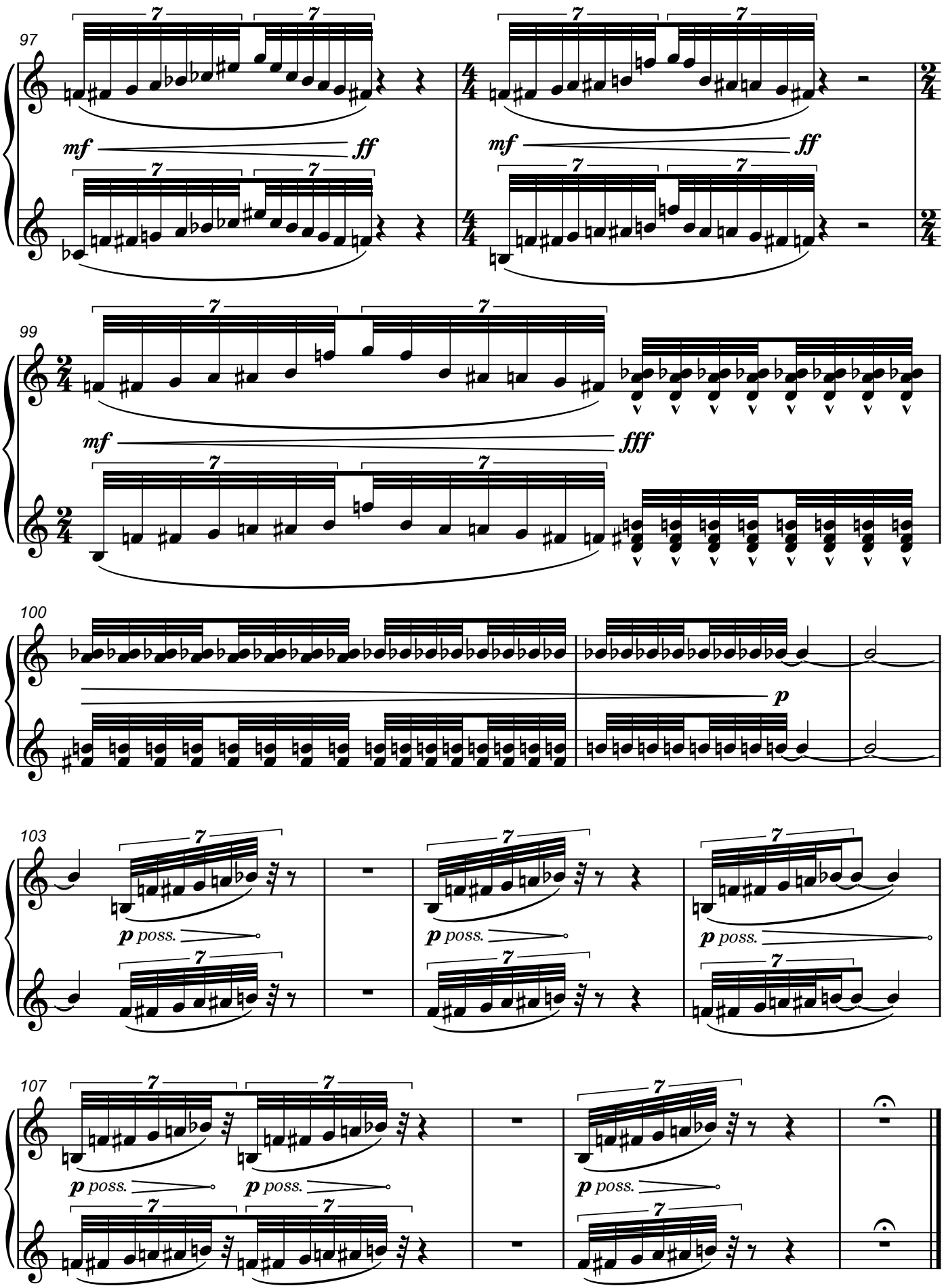

Heavily
1/4-tone wave
36
mf
p
mf
Tempo primo
42
ord.
pp cre
scen
45
do
Broadly, but keep tempo ♩= 82
48
f
51


54
57
60
3
3
64
3
Heavily
68
1/4-tone wave
p sub.
f


74
(1/4-tone wave)
Broadly, ♩ = 82
ord.
f
78
Heavily
1/4-tone wave
84
(1/4-tone wave)
Same tempo (♩ = 76)
ord.
ppp
87
88


89
90
cre
91
scen
92
do


93
mp cre
94
scen
95
do
96
f


97
mf
ff
99
mf
fff
100
p
103
p poss.
107
p poss.