

## Crests & troughs of travelling melodies

for accordion and vibraphone with prepared motors

Cyrill Lim, 2015

Create landscapes of crests & troughs caused by constructive and destructive interferences between sounds.

Use long pure sounding tones. Hold them slightly off pitch or play the slowest possible glissando with a maximal range of a half tone or use the natural tunings of the instruments and resonances of the room.

Look for interesting patterns and overtones and try to explore or enhance them.

Make use of these patterns or steady beatings to change pitch using them as a kind of anchor point. Find or adjust a new pitch (or a new interval) to match the pattern or beating, or to fit into the pattern as a multiple thereof.

Change pitches in upward direction. Tend to play the glissandi downwards.

From time to time hold a single tone for a long time without any change in pitch or let it ring until it fades to silence.

Start and end the piece in unison.

Try landscapes like

valleys and hills

mountains and canyons

plains and rivers

forests and fields

dunes in deserts

waves and white horses

glaciers

jungles

atolls

plantations

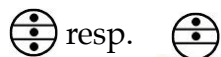
rocks

tundras

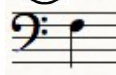
fjords

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Accordion:



Start with




Use a minor second on one or two manuals or the same tone on both manuals to create beatings. Play one, two or maximum three notes at the same time. The second note not more than a minor second apart from the first, the third note can be chosen “freely” but only for transitions.

Vibraphone:

Mount a motor for each set of resonators to control them independently. Use motors with ability to rotate real slow ( $\leq 0.8$  Hz).

Play *senza sordini* throughout the piece.

Start with 

Use the bow to play glissandi. Adjust the motors to beatings or patterns. The motors can be used as a constant during transitions. Turn the motors off from time to time, mimicking a beating turning into a unison sound.

When playing with two mallets or two bows, the second note can be chosen "freely".