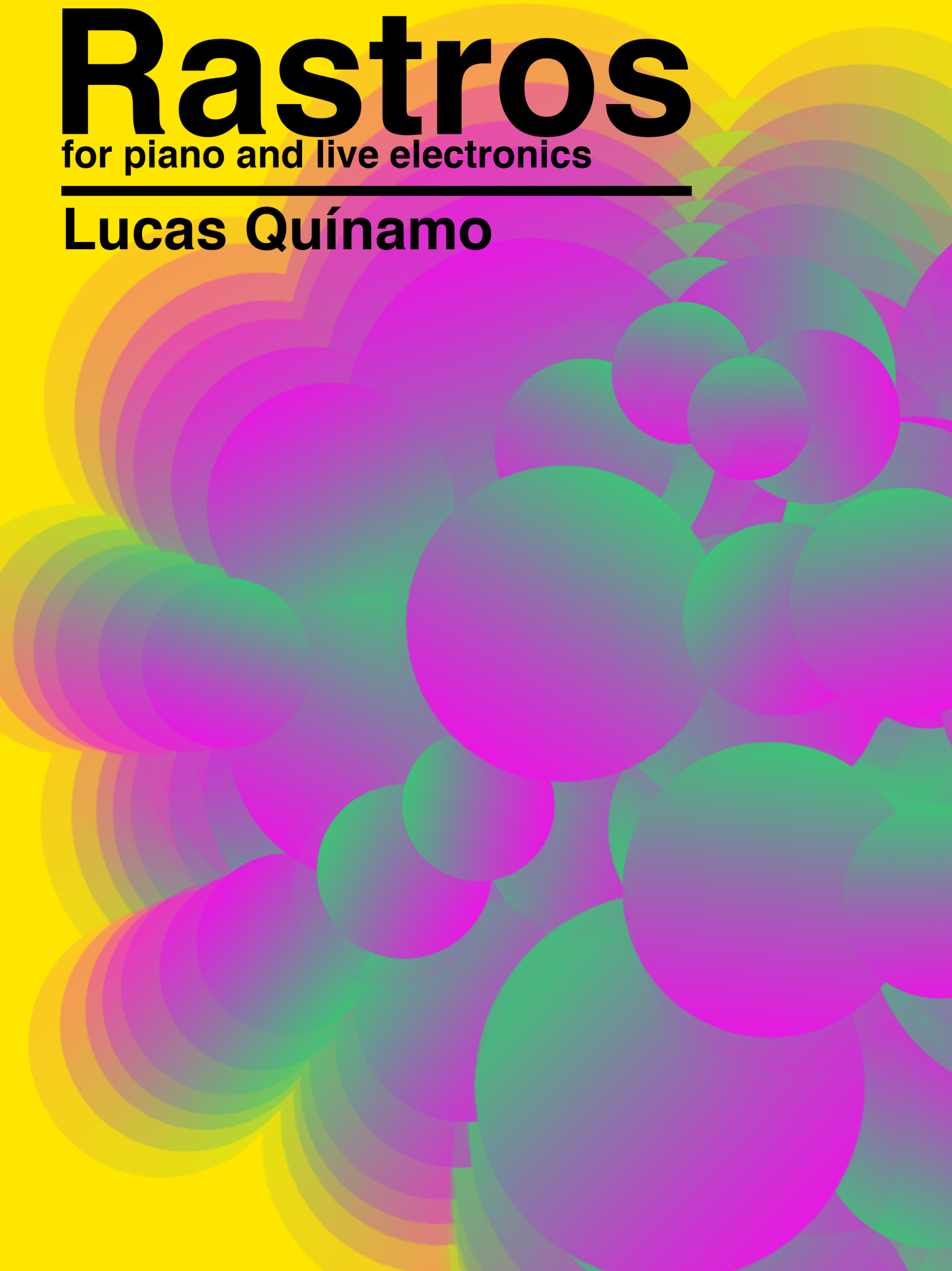
Rastros

for piano and live electronics

Lucas Quínamo



Performance Notes

This piece was part of a year long research project, financed by FAPESP (São Paulo Research Foundation), and started with the analysis of two solo piano pieces by composer Edino Krieger. This composition was also part of a six month lecture with Mikhail Malt (IRCAM) on live-electronic music composing at the State University of Campinas (UNICAMP).

The idea of the piece is to show how the musical traces (in Portuguese, "Rastros", the piece title) left upon the composer by the analysis of the pieces manifest in the composition of te piece, but not in a theme-variation way or copying musical ideas way. For that purpose, I've used electronic sounds to also expand the piano part, at times acting separately and at times acting together.

The electronic part was made using Max/MSP 7 and the needed patches can found at GitHub:

https://github.com/LucasQuinamo/Rastros-Piano_Solo_Live_Electronics

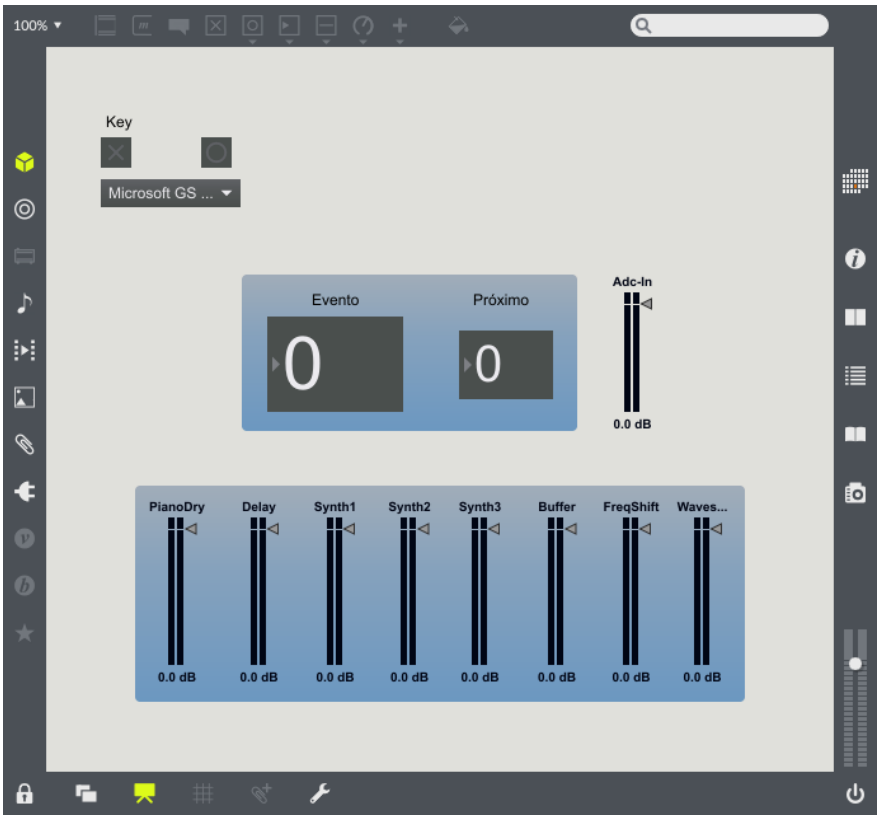
This piece is dedicated to my professor and friend, Tadeu Moraes Taffarello, who teached me about scientific research and music in our weekly meetings in 2018.

Piano

Although there is no time indication on the measures, indicating that the player should have a more gestural approach to the music, the tempo must be steady with no *accelerandos* or *rallentandos* (unless indicated).

Electronic

The electronic part must be played by another person (making this solo piano piece actually a duet). The electronic part is indicated by events on the sheet (a number within a circle). The patch is presented bellow in presentation mode (and should be played in said mode).



The two big numbers in the center indicate the currently electronica event – the bigger number box with “Evento” (Portuguese for event) above – and the next electronica event – the number box with “Próximo” (Portuguese for next) above.

There is a Adc-In fader beside the numbers, which is the sound coming from the mic on the piano (the patch is currently set for one mic, but if more than one mic is used, the electronic player should change the adc~ parameters and the fader input on editing mode; it shouldn’t be a problem).

The faders below control the electronic processing and the piano dry sound. The electronic player must mix them live, because room and amplifiers conditions change the final sound result considerably, making it impossible to set a standard “work-everywhere” mixing.

To use the mixing faders, the player can use MIDI controllers. The player can choose the controller on the tab below the “Key” toggle, but to set it to work with the faders the player must go to editing mode, enter the subpatch “MIDI” in the middle of the main patch and configure it.

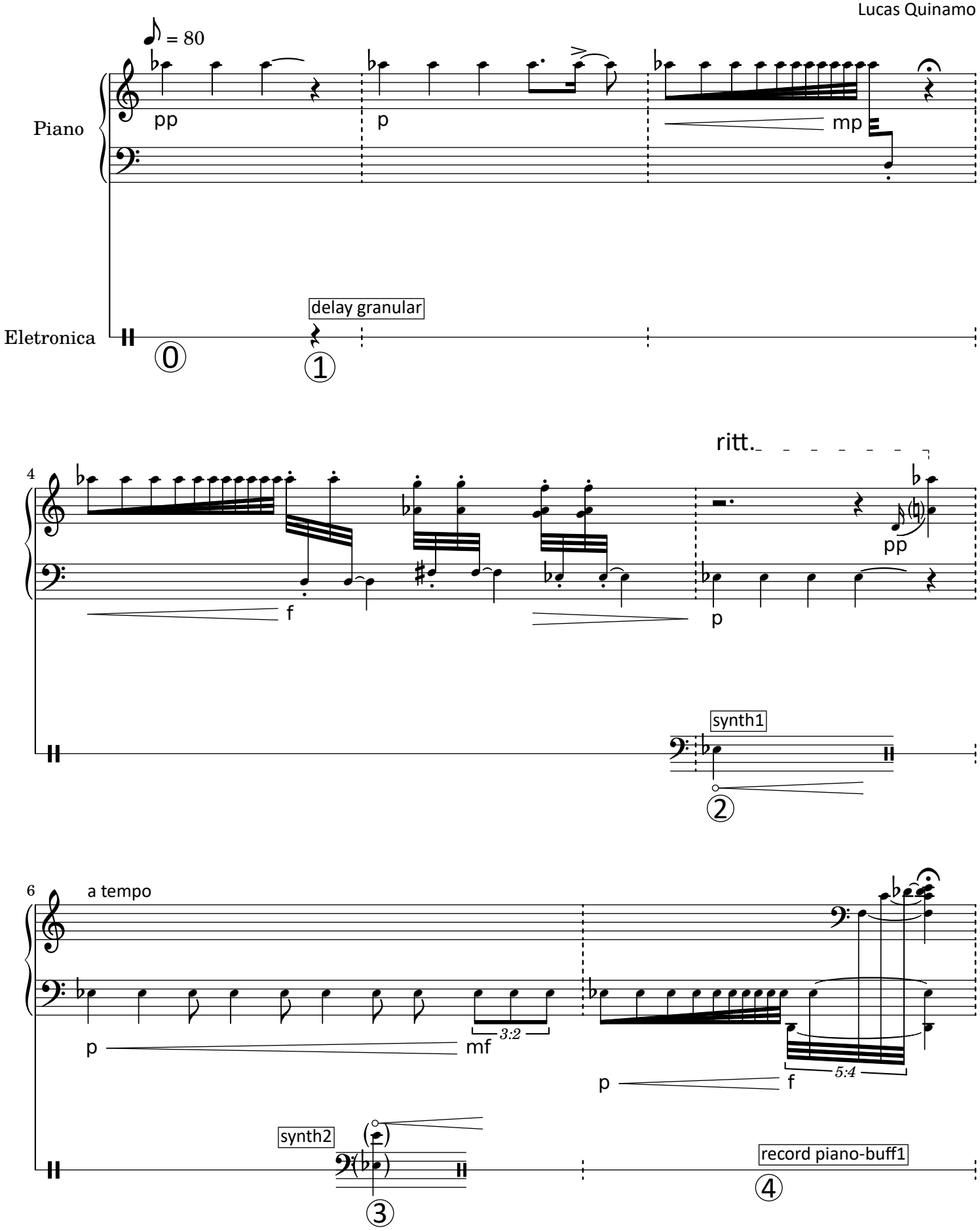
The toggle with “Key” written above is set to keyboard commands. The space key starts the next event (Próximo) and the left and right arrows change the next event without starting it. Note that the left and right arrow should not be used to aid live performance in case of some wrong-firing next event (because they don’t cancel or restart the other events, they only set the next), instead, it should be used more as a rehearsal tool.

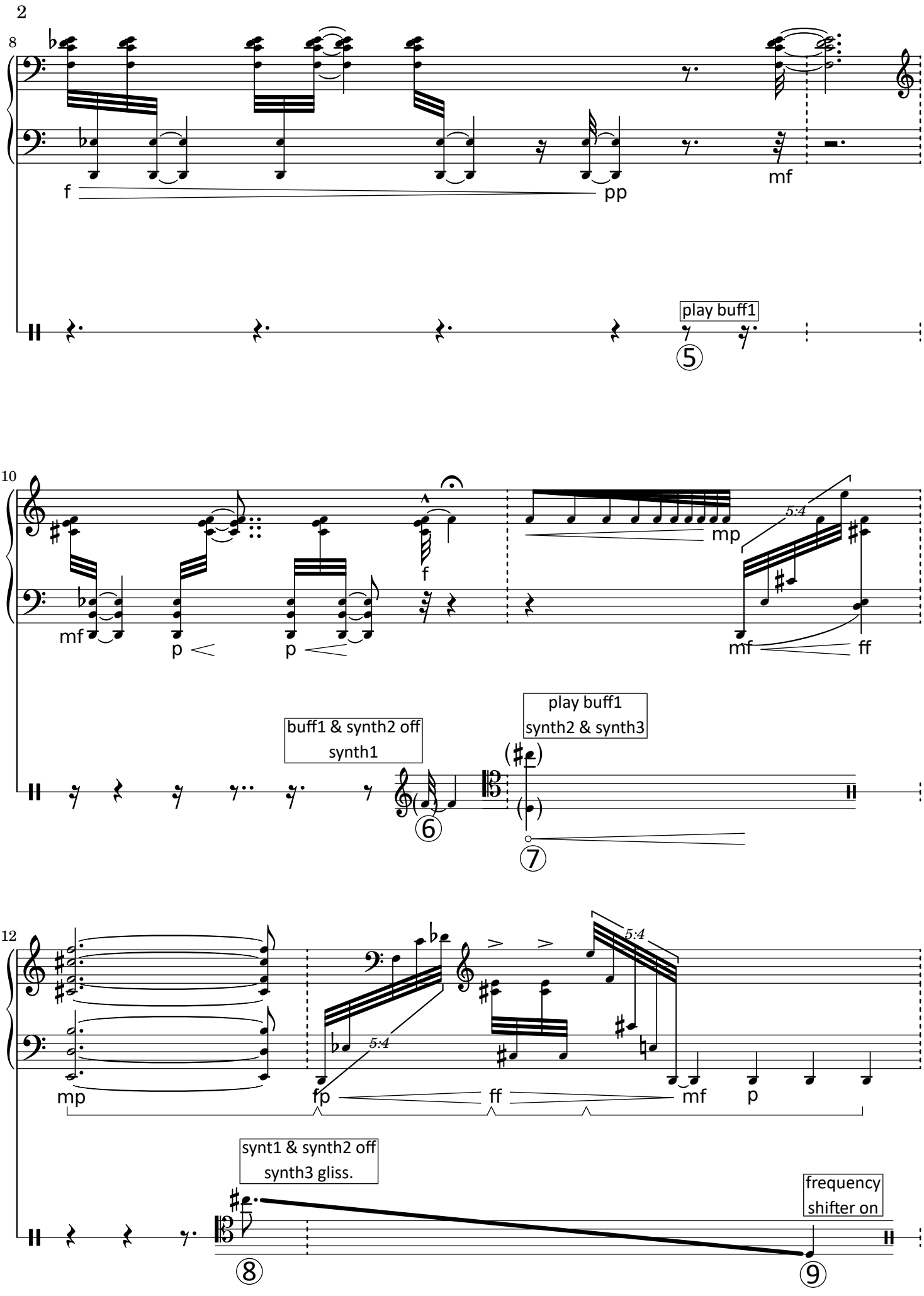
Rastros

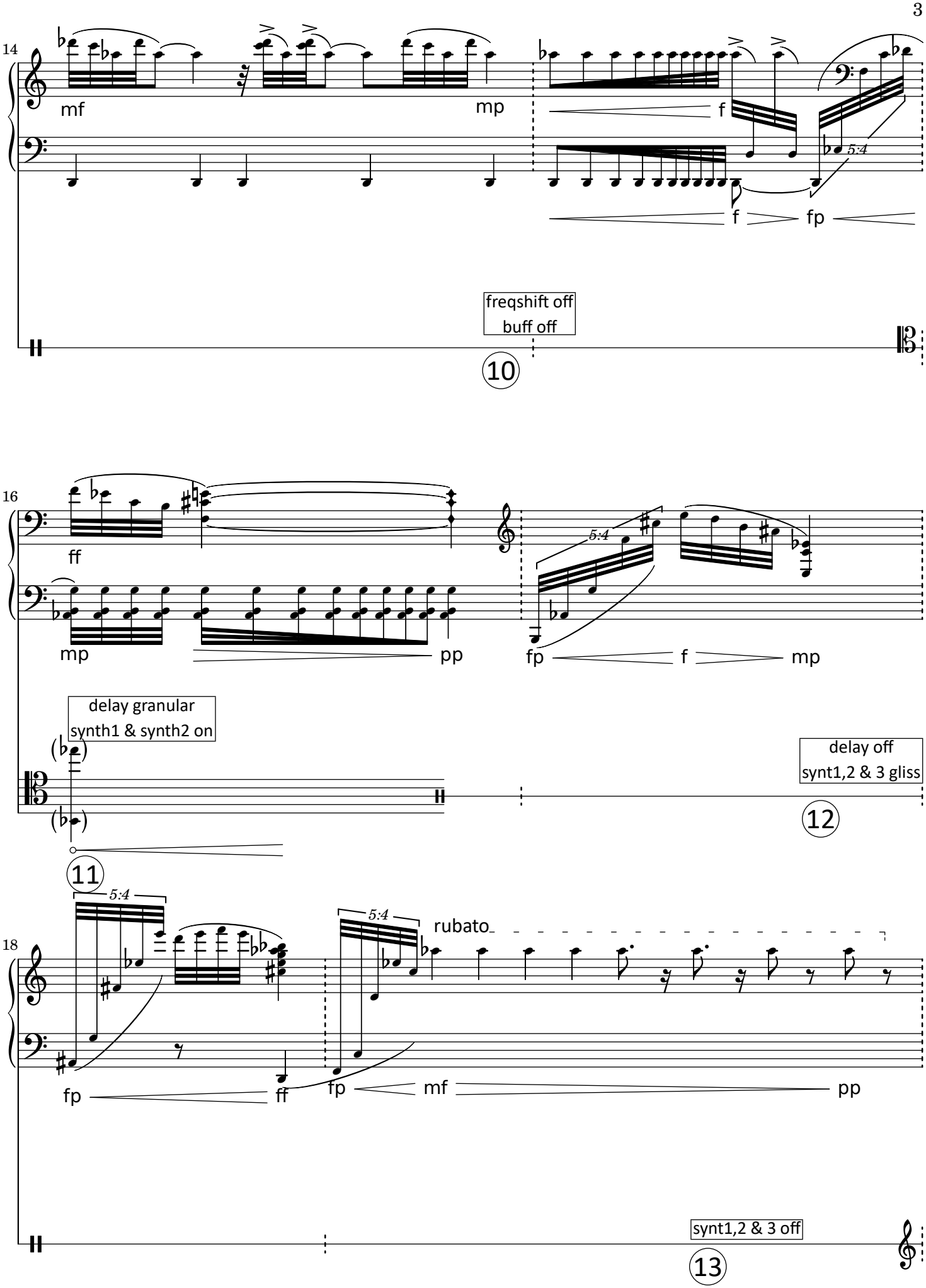
For Piano and live-electronics

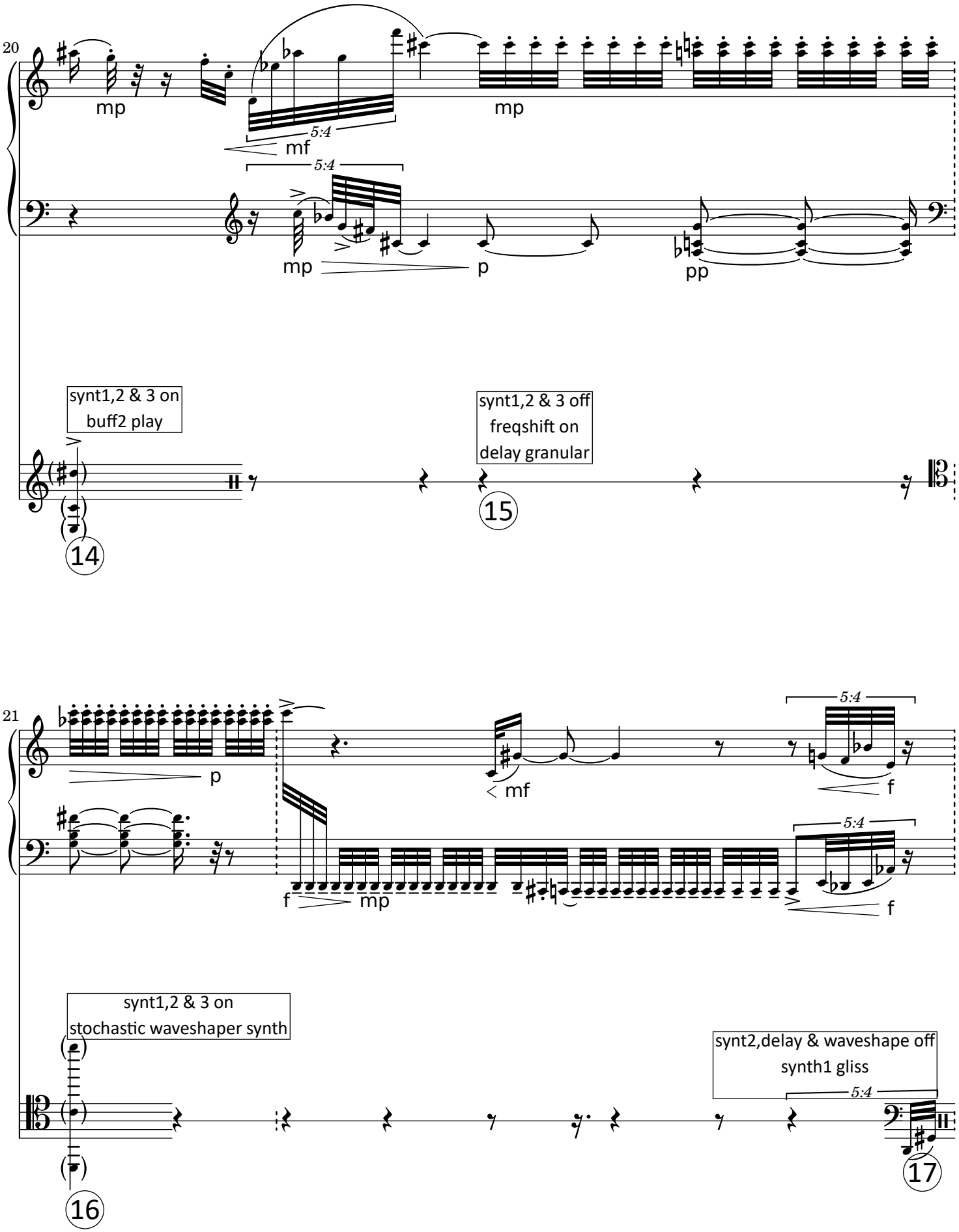
2018

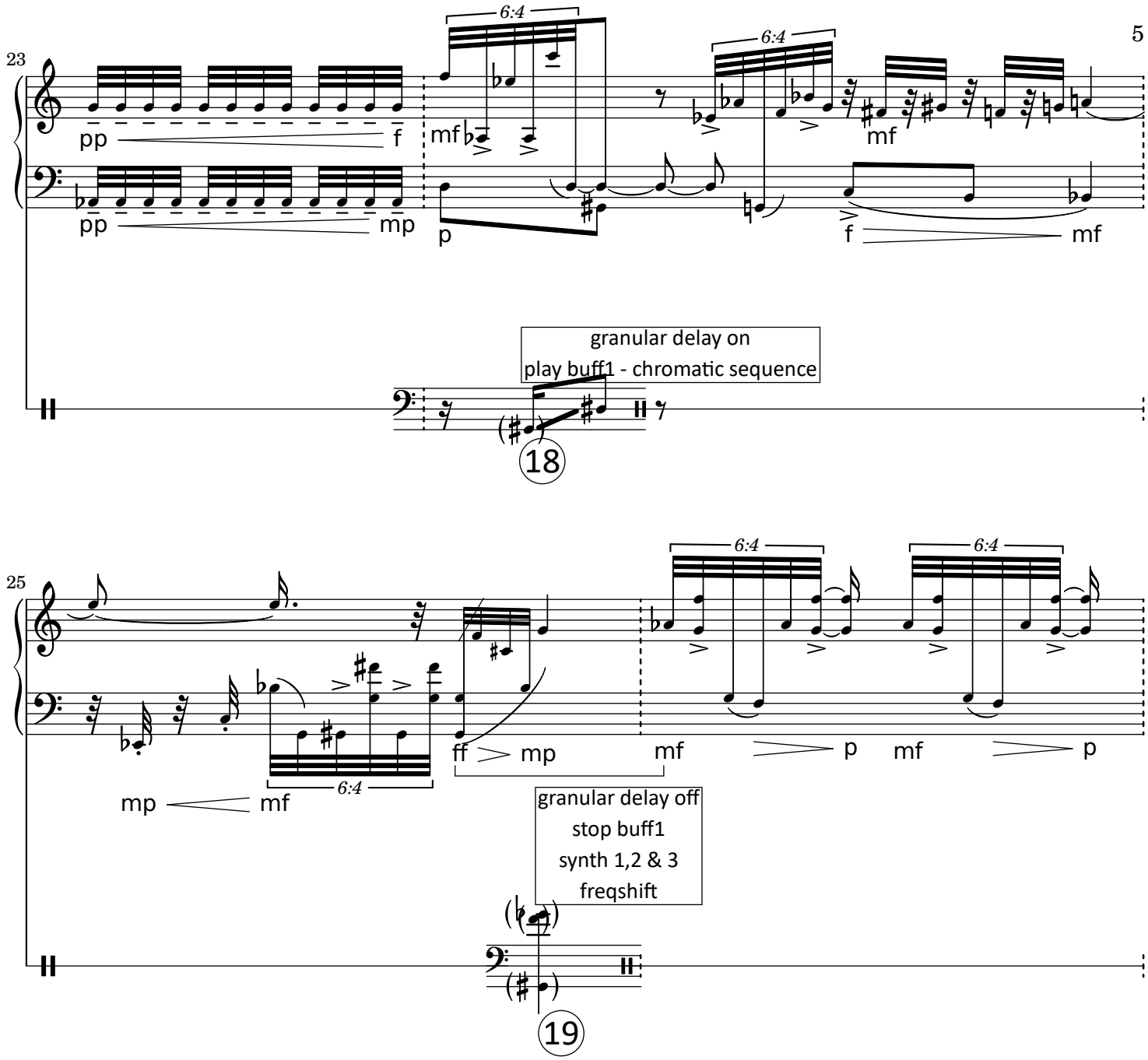
Lucas Quinamo



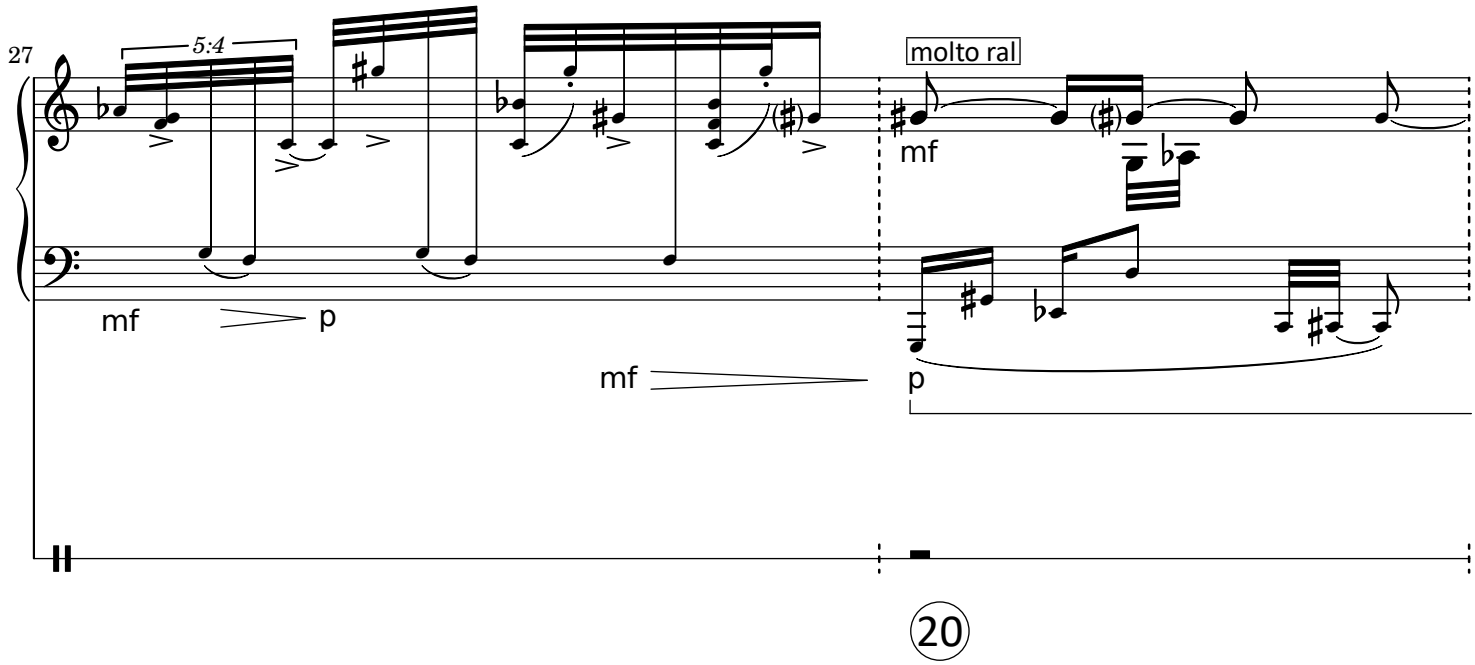

8
f
pp
mf
play buff1
5
10
mf
p
p
f
mp
5:4
mf
ff
buff1 & synth2 off
synth1
play buff1
synth2 & synth3
6
7
12
mp
5:4
fp
ff
mf
p
synt1 & synth2 off
synth3 gliss.
frequency
shifter on
8
9

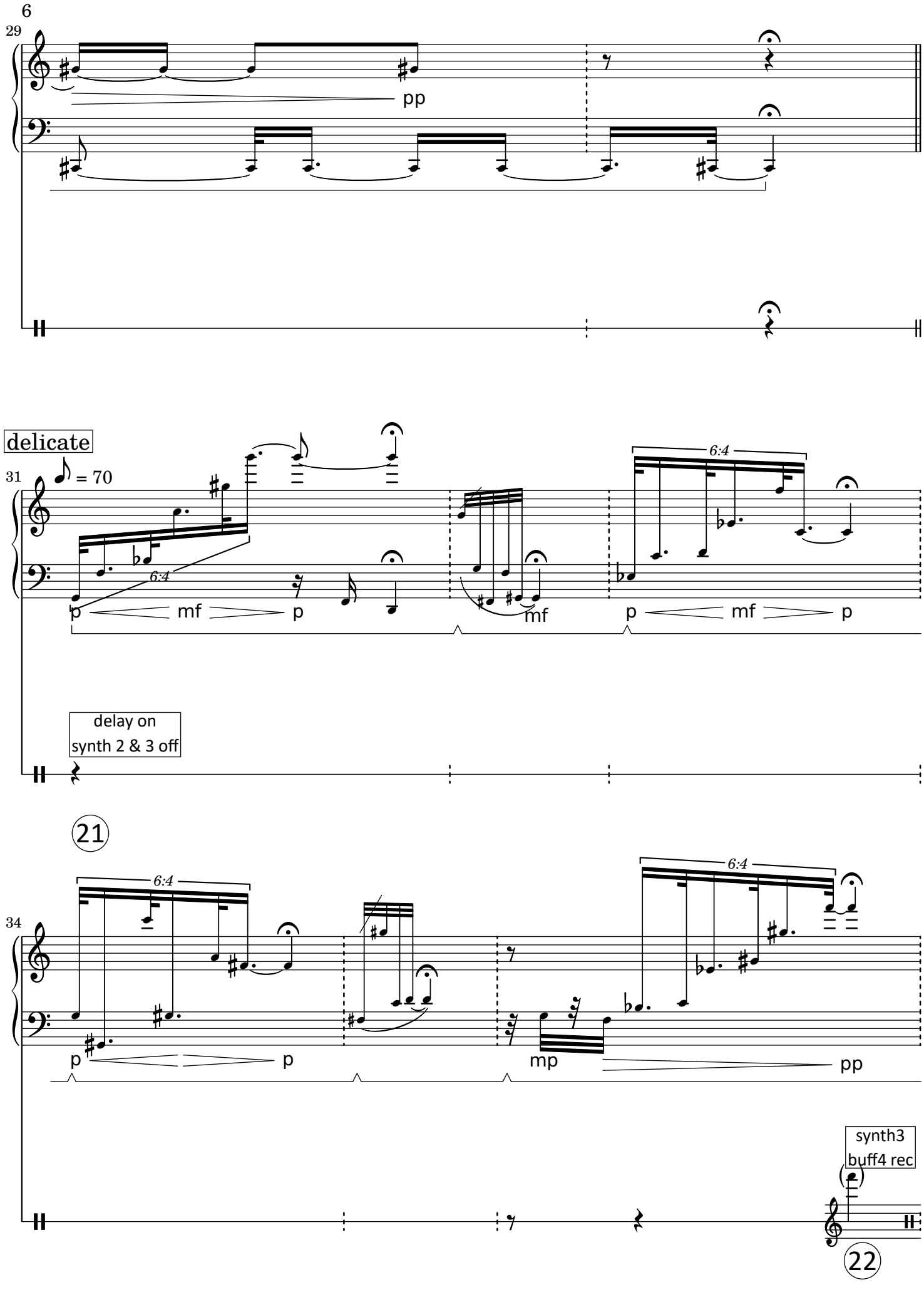

14
mf
mp
f
5:4
f
fp
freqshift off
buff off
10
16
ff
mp
pp
5:4
fp
f
mp
delay granular
synth1 & synth2 on
delay off
synt1,2 & 3 gliss
12
11
18
5:4
5:4
rubato
fp
ff
fp
mf
pp
synt1,2 & 3 off
13

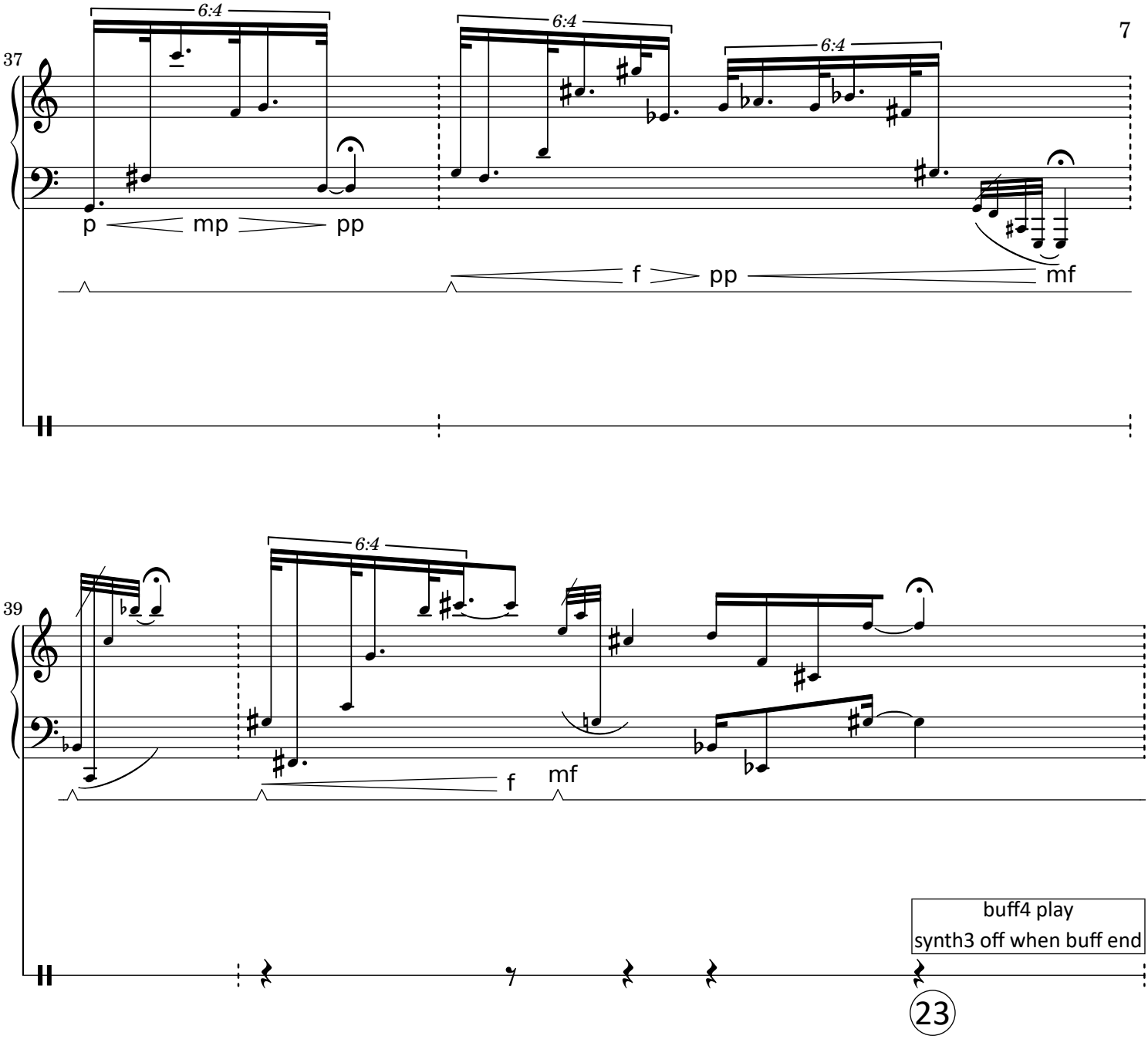

20
mp
mp
5:4
mf
5:4
mp
p
pp
synt1,2 & 3 on
buff2 play
synt1,2 & 3 off
freqshift on
delay granular
14
15
21
p
mf
5:4
f
f
mp
5:4
f
synt1,2 & 3 on
stochastic waveshaper synth
synt2,delay & waveshape off
synth1 gliss
5:4
16
17


23
6:4
6:4
pp
f
mf
pp
mp
p
mf
f
mf
granular delay on
play buff1 - chromatic sequence
18

25
6:4
6:4
6:4
mp
mf
ff
mp
mf
p
mf
p
granular delay off
stop buff1
synth 1,2 & 3
freqshift
19


27
5:4
molto ral
mf
mf
p
mf
p
20


6
29
pp
delicate
31
♪ = 70
6:4
p
mf
p
mf
6:4
p
mf
p
delay on
synth 2 & 3 off
21
34
6:4
p
p
mp
6:4
pp
synth3
buff4 rec
22


37
6:4
6:4
6:4
p
mp
pp
f
pp
mf
39
6:4
f
mf
buff4 play
synth3 off when buff end
23
41
wait in playing position till the electronic is over