recorded area abbreviation+date(daymonthyear)

a DIY version for a sound portrait in eight parts for E-Bowed Piano, Melódica, and Field Recordings

Tiago Cutileiro 2015

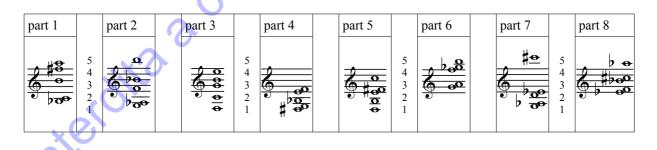
Comissioned by Dias da Electroacústica, Seia

- 1. Record eight soundscapes of more than 5'00" in a conceptually confined area.
- Edit the recordings so that: odd recordings start with 0'30" silence, then have a 1'00" *fade in*, and then keep full sound during precisely 3'30"; even recordings start with 3'30" full sound, then have a 1'00" *fade out*, and then stay silent for 0'30".

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- 3. In each recording, listen and find five pitches that seem more present; the four lowest pitches have to be within the range of the lowest and the highest possible *E-Bowed* notes in the Piano (if some pitch is not reachable by the E-Bow, find another pitch); and the highest pitch should be within the range of the available Melodica.
- Write the pitches in the score and number them 1 to 5, from lowest to highest, as done here: (pitches taken from recordings of Lisbon on January 2nd 2015)



Random choose an order of eight horizontal sequences from the time/pitch matrix below; odd parts start from left to right; even parts start from right to left.

6. Use as name of the piece *<<recorded area abbreviation+daymonthyear>>* (example: Lisbon, January 2nd 2015 = *Lx02012015*).

7. Play the achieved score and the recordings simultaneously; the levels should be adjusted so as to make the Piano and the Melodica sound as if coming from within the recordings; before each part, the E-bows should be placed on the corresponding piano strings and the corresponding key for the melodica should be bound pressed (a tablecloth clip is ideal for the deed).

Time / Pitch Matrix:

