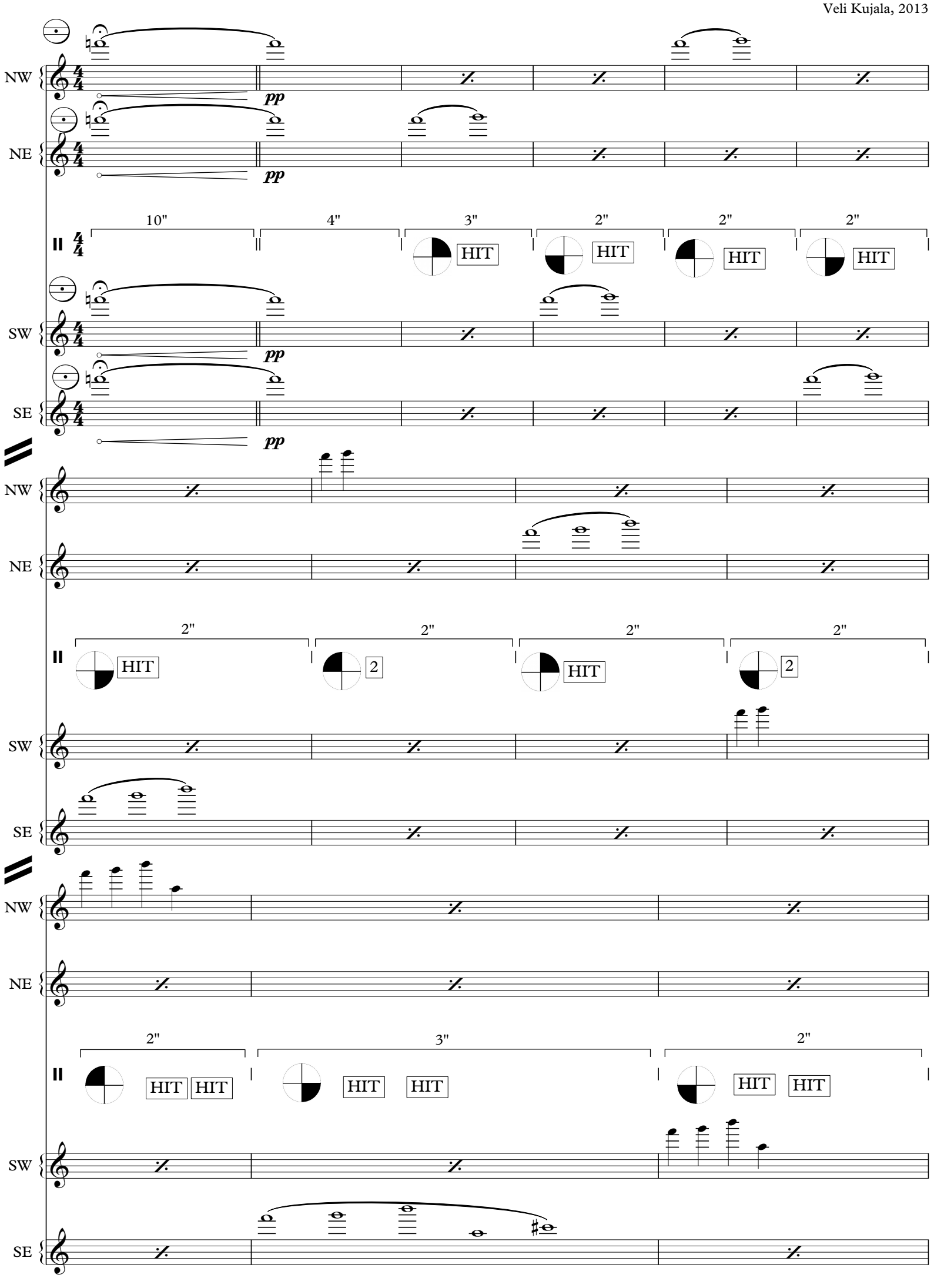
Full Score

Dedicated to Matti Rantanen

Xtension

for almost too many accordions

Veli Kujala, 2013



NW

NE

2" 2" 4"

1 HIT HIT 1

SW

SE

NW

NE

2" 2" 2" 2"

5 5 1

SW

SE

NW

NE

2" 2" 2" 2"

2 2 2 2

SW

SE

NW

NE

1" 1" 1" 1"

CIRC CIRC CIRC CIRC

SW

SE

NW

NE

1" 1" 1" 1"

CIRC CIRC 3 3

SW

SE

NW

NE

2" 2" 2"

3 3 CIRC CIRC CIRC CIRC

SW

SE

NW

NE

G.P.

2" 2" 2" 3"

CIRC CIRC 5 5 5 5 CIRC CIRC

SW

G.P.

SE

NW

NE

3" 2" 2" 2"

HIT HIT HIT HIT HIT HIT

SW

SE

NW

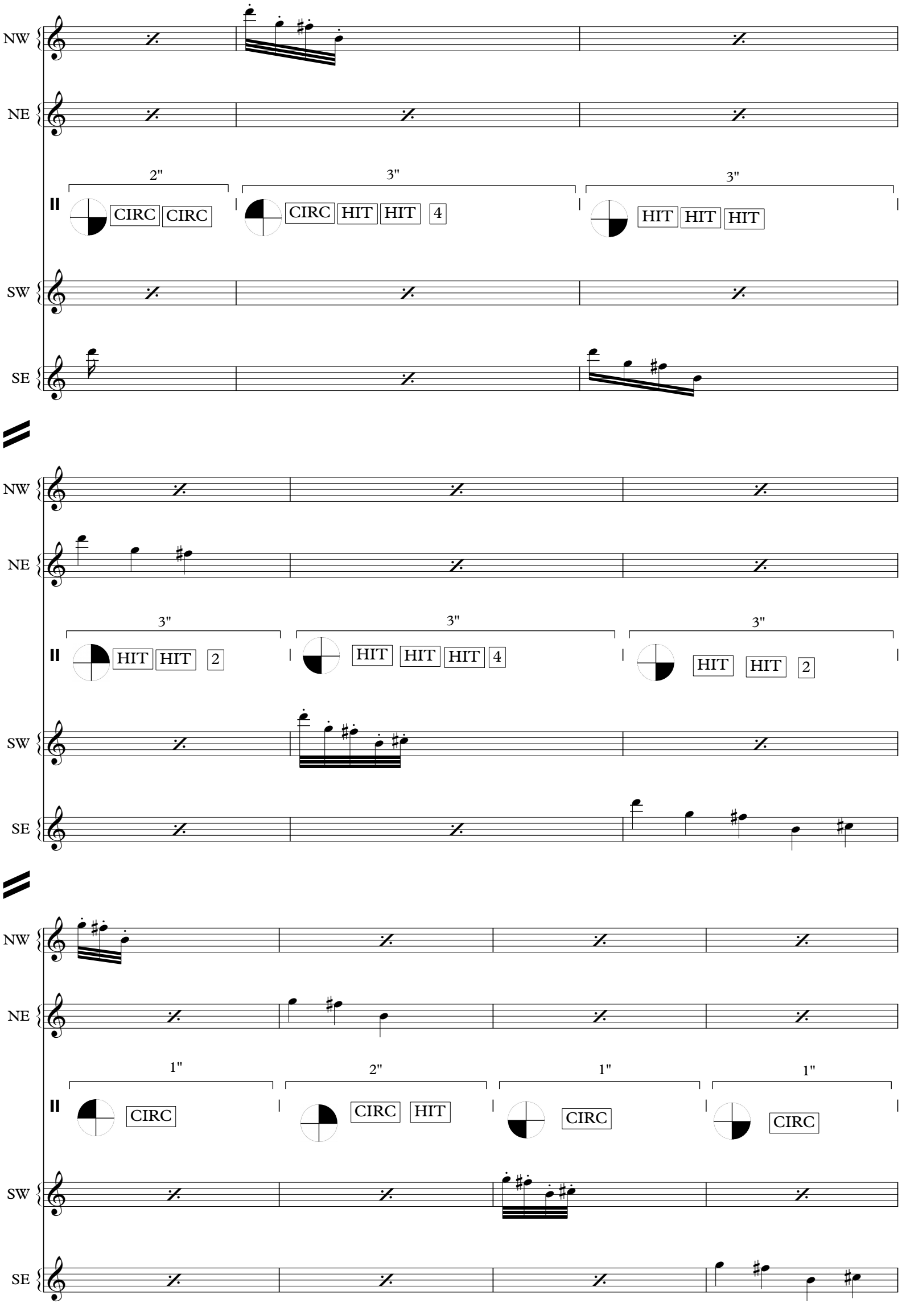
NE

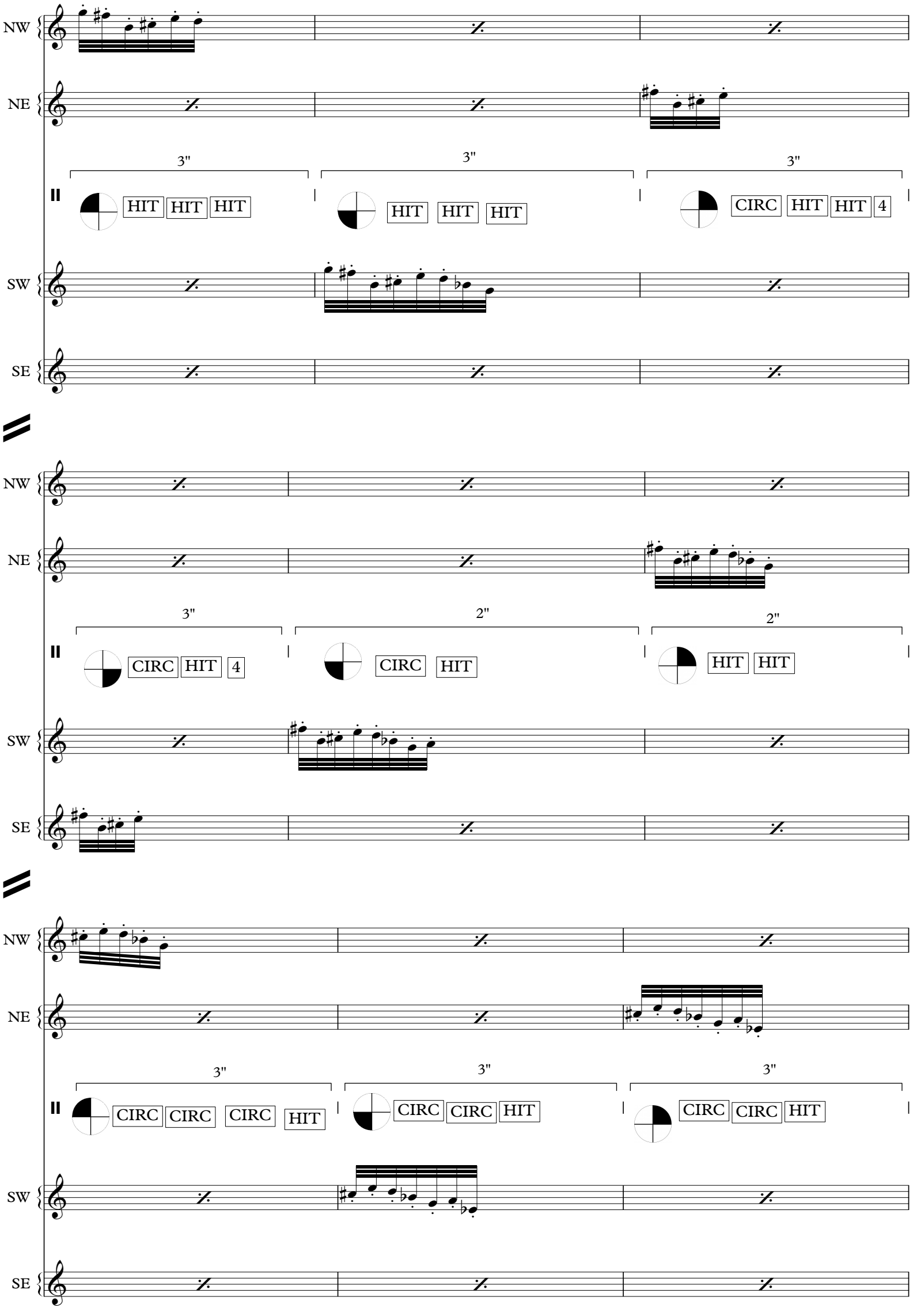
2" 2" 2"

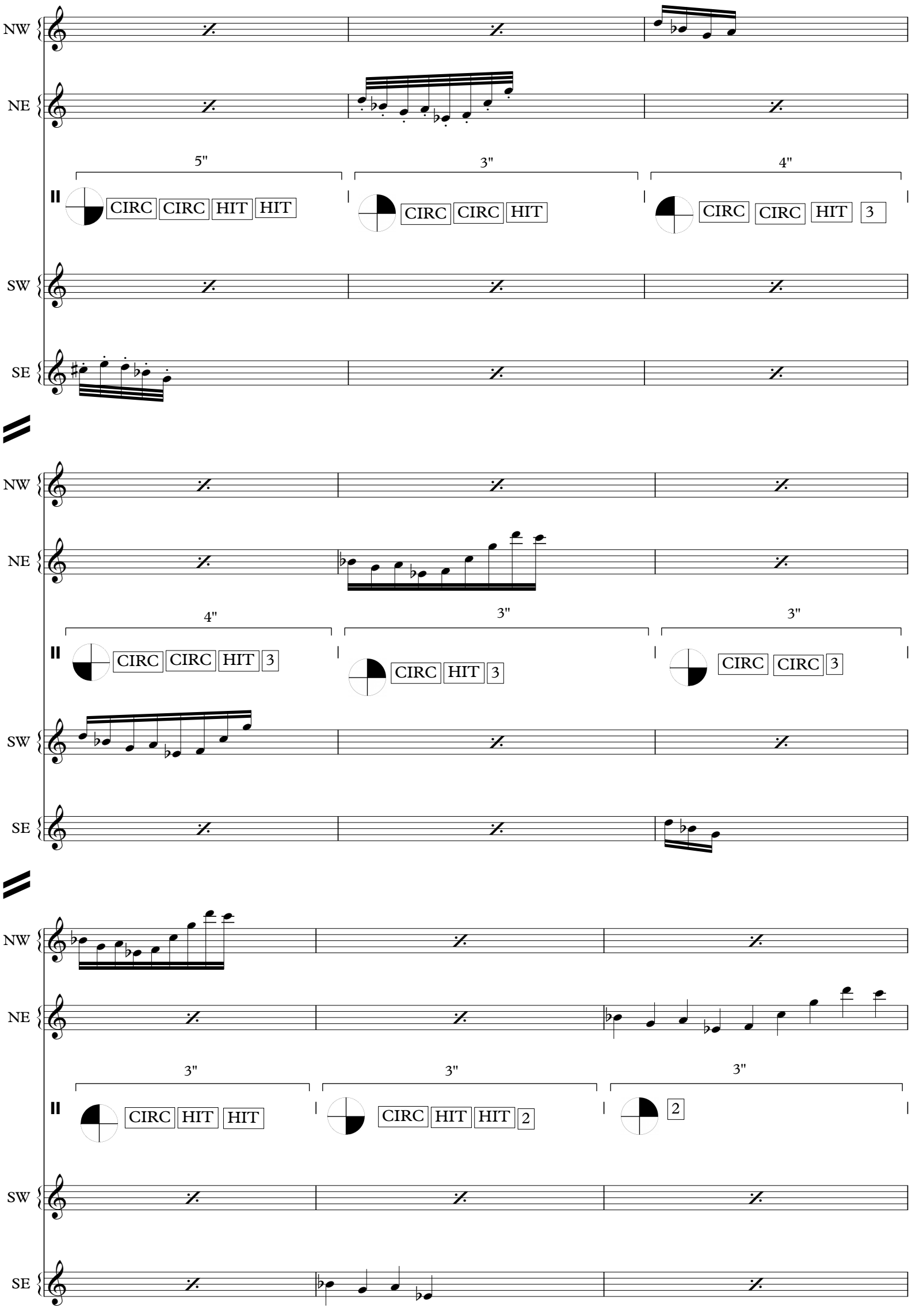
3 3 CIRC HIT HIT CIRC CIRC

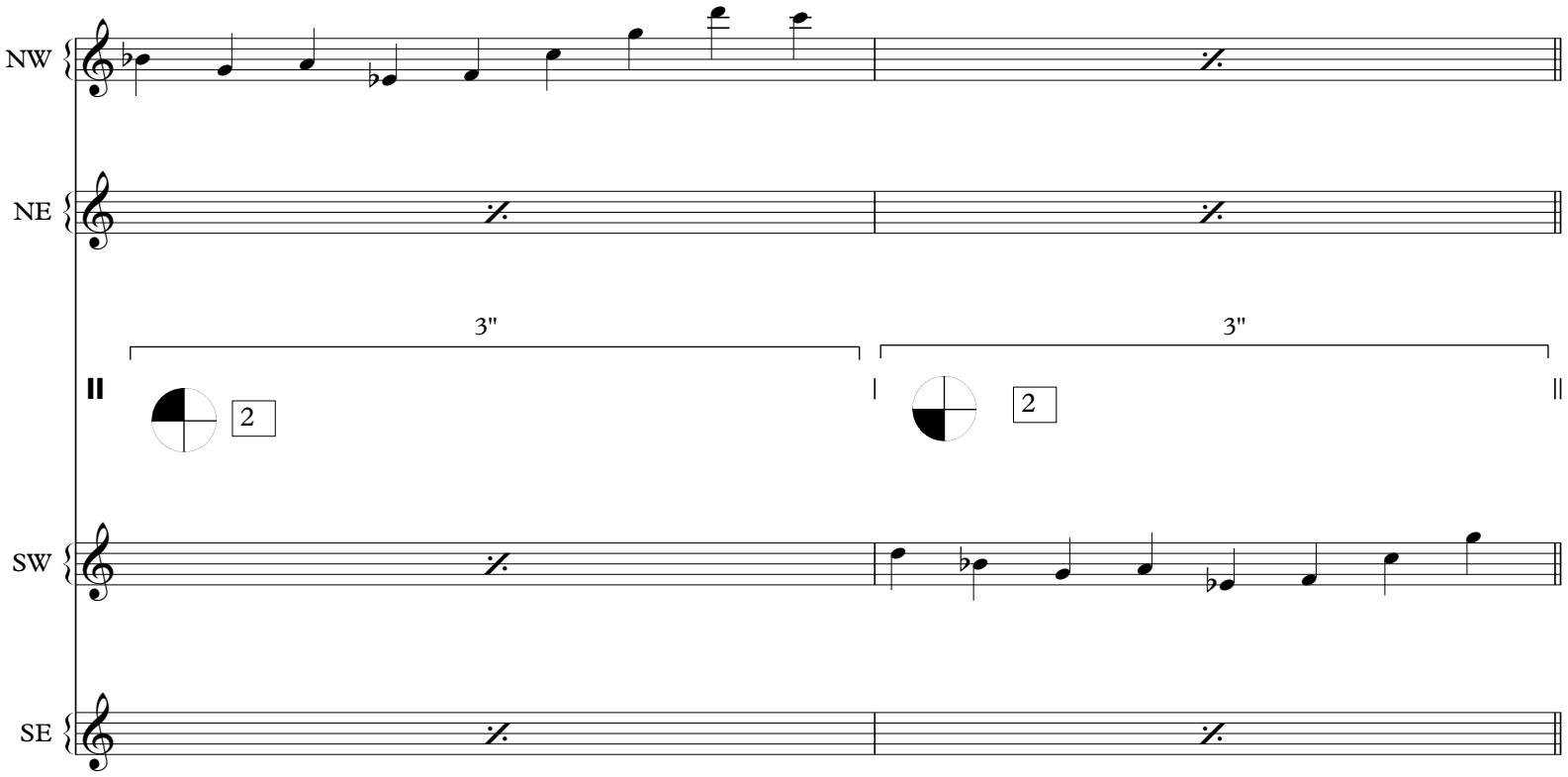
SW

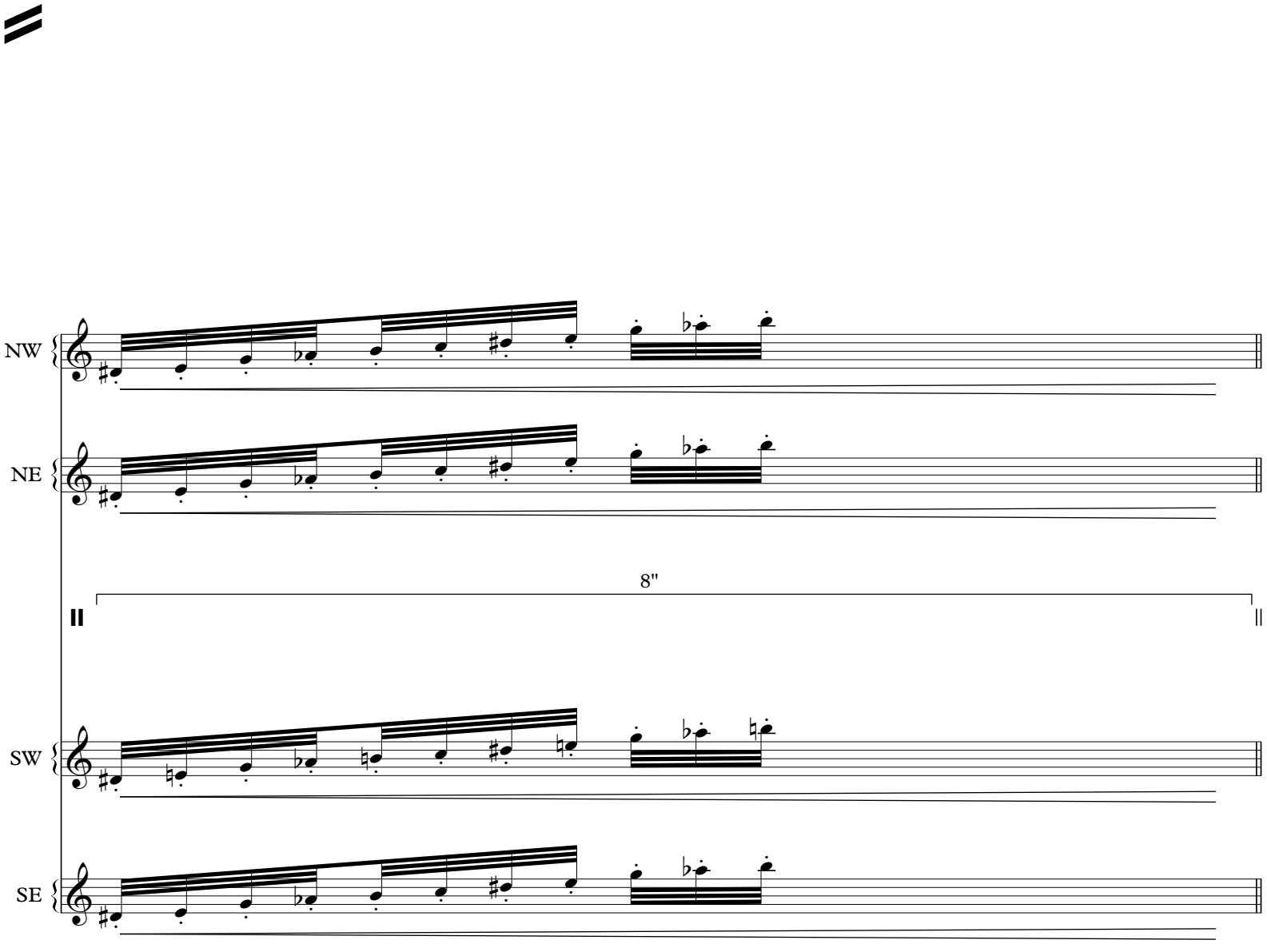
SE


NW
NE
2"
3"
3"
CIRC CIRC
CIRC HIT HIT 4
HIT HIT HIT
SW
SE
NW
NE
3"
3"
3"
HIT HIT 2
HIT HIT HIT 4
HIT HIT 2
SW
SE
NW
NE
1"
2"
1"
1"
CIRC
CIRC HIT
CIRC
CIRC
SW
SE

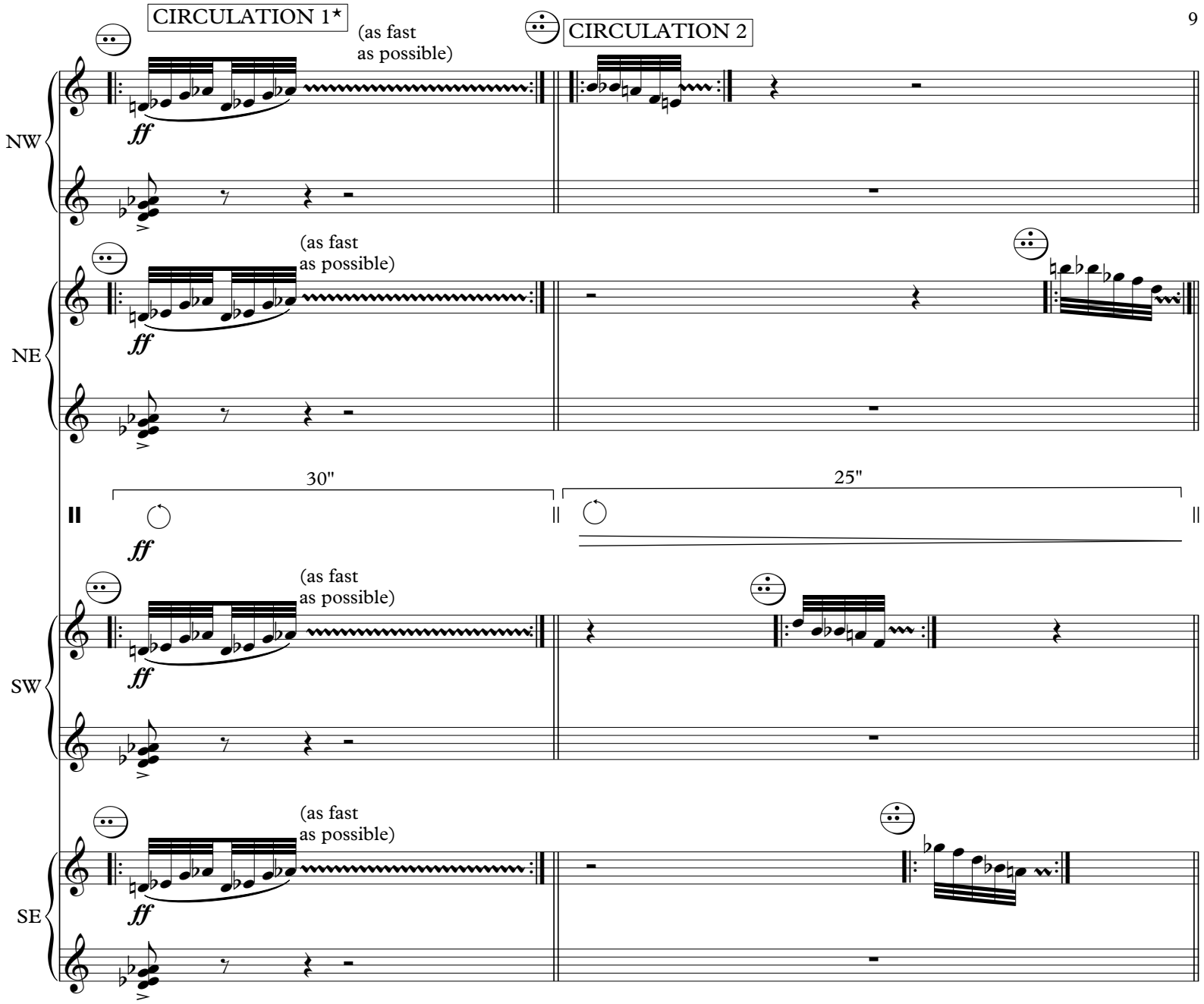

NW
NE
3"
3"
3"
HIT HIT HIT
HIT HIT HIT
CIRC HIT HIT 4
SW
SE
NW
NE
3"
2"
2"
CIRC HIT 4
CIRC HIT
HIT HIT
SW
SE
NW
NE
3"
3"
3"
CIRC CIRC CIRC HIT
CIRC CIRC HIT
CIRC CIRC HIT
SW
SE


NW
NE
5"
3"
4"
CIRC CIRC HIT HIT
CIRC CIRC HIT
CIRC CIRC HIT 3
SW
SE
NW
NE
4"
3"
3"
CIRC CIRC HIT 3
CIRC HIT 3
CIRC CIRC 3
SW
SE
NW
NE
3"
3"
3"
CIRC HIT HIT
CIRC HIT HIT 2
2
SW
SE



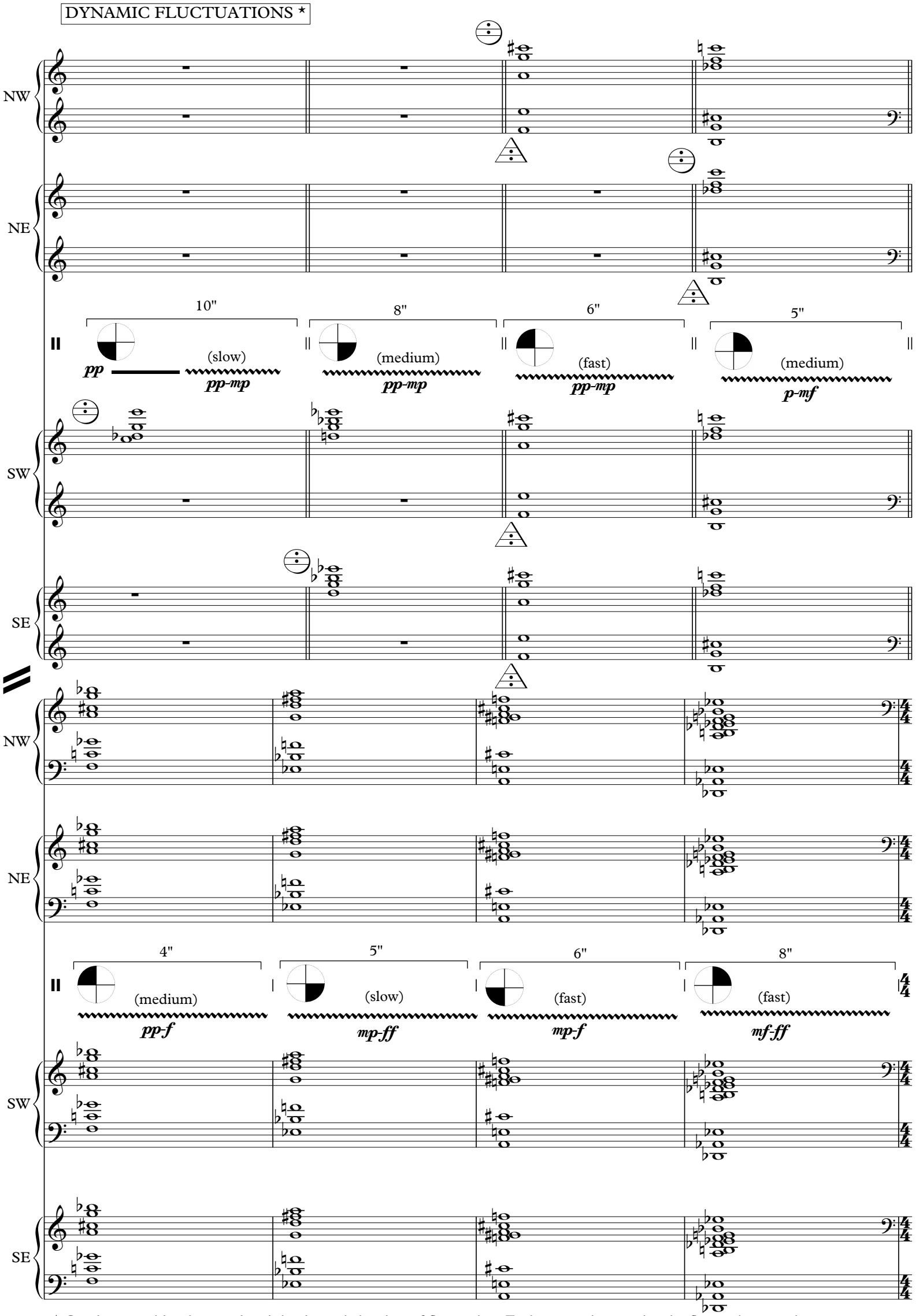


Duration until here ca. 3'15"



* Circulation 1 starts with everybody playing the left hand chord and the player sitting in front of conductor (rightmost player of sector NW from the conductor's point of view) playing the figure solo for about 8-10 seconds. When the conductor signs, the player sitting on the right side fades in with the figure. This continues always on the counter-clockwise direction and when the fourth player fades in, the first player fades out. So after beginning there should always be three players playing the figure simultaneously. The circulation 2 follows instantly; the only difference here is that when the sector border is crossed, the figure changes. Also there is a constant diminuendo during circulation 2.

DYNAMIC FLUCTUATIONS *



* Conductor guides the speed and the dynamic borders of fluctuation. Each group aims to play the fluctuation together with the same speed and dynamic as the conductor shows.

♩=60

NW

(play circular motion with your knuckles, don't press too hard;
Upper and lower staff divided between players sitting next to each other)

(Divide E1&F# for LH and the rest for RH)

let it be(nd)
(molto crescendo)

sfz *–subito* ***p***

NE

(play circular motion with your knuckles, don't press too hard;
Upper and lower staff divided between players sitting next to each other)

(Divide E1&F# for LH and the rest for RH)

let it be(nd)
(molto crescendo)

sfz *–subito* ***p***

SW

(play circular motion with your knuckles, don't press too hard;
Upper and lower staff divided between players sitting next to each other)

(Divide E1&F# for LH and the rest for RH)

let it be(nd)
(molto crescendo)

sfz *–subito* ***p***

♩=60

SE

(play circular motion with your knuckles, don't press too hard;
Upper and lower staff divided between players sitting next to each other)

(Divide E1&F# for LH and the rest for RH)

let it be(nd)
(molto crescendo)

sfz *–subito* ***p***

Duration ca. 5'15

Veli Kujala

Xtension (2013)

PERFORMANCE NOTES

The players (preferably minimum 15-20 players depending on the size of the performance space) should sit in a circle formation around the audience. The conductor should be placed in the center point of the circle. The circle is divided into four sectors, which are named NW, SW, SE and NE. We assume always that the conductor is facing north as the orientation point.

North
NW I NE
I
West -------- Conductor -------- East
I
SW I SE
South

The part of Xtension is written as economically as possible for practical reasons. Therefore the conductor needs to use several special signs in order to guide the ensemble through performance. All the signs are shown separately to each sector. It is up to the conductor to decide, whether he wants to divide the signs for separate hands or to use both hands for all signs. The numbers indicate different textures to be played:

Number 1 = legato long notes, for example whole notes, dotted half notes, half notes.
Number 2 = legato quarter notes in constant tempo.
Number 3 = portato sixteenth notes in constant tempo.
Number 4 = short and fast staccato phrases with irregular note values.
Number 5 = trills, in case you have only one tone available in your tone pool, play repetition.

The tempo the notes are to be played should be a kind of natural tempo feeling of every individual player, so don't try to play in the same tempo than the other player(s), if it does not feel natural for you. If the same number is shown for your sector again, the tempo of that texture might be a slight bit faster than the previous time (but not necessarily).

The tones to be played come from the tone pool, which is controlled by the conductor from number 1 on by means of "karate hit" and "circle". Karate hit indicates the tones of the next number to be added to the tone pool and circle indicates deduction of the tones in the current first bar from the tone pool.

Example: in the beginning only tone f3 is played. The conductor shows a karate hit for your sector, which means you have now also g3. The conductor shows another karate hit -> numbers 1-3 (tones f3, g3, h3) in use, another hit -> numbers 1-4 in use, circle -> numbers 2-4 in use, hit -> numbers 2-5 in use etc.

Player is free to choose any tones from the currently available tones and does not necessarily have to play all of them or all of them all the time. In addition to previously mentioned signs the conductor might also point up or down with his forefinger, which means the player should transpose the currently available tones up or down by half step. These moments always last a short time only.

VERY IMPORTANT: During the first section there should be a constant crescendo towards the end of the section. This is not indicated in the score, because the numbers advance in different speeds in different sectors. When the double barline is shown, everybody jumps to the last tone pool and plays short fast staccato phrases.

The circulation sections work in the following manner: the player sitting in front of conductor (rightmost player of sector NW from the conductors point of view) starts the figure of circulation 1 and he plays it alone for a while. When the conductor signs, the player sitting on the right fades in with the figure. This continues always on the counter-clockwise direction and when the fourth player fades in, the first player fades out. So after beginning there should always be three players playing the figure simultaneously. The circulation 2 follows instantly; the only difference here is that when the sector border is crossed, the figure changes.

The conductor shows always the speed and approximate dynamics of fluctuation separately to each sector and players should do the fluctuations simultaneously. The harmonies change at the same time in all sectors, when conductor shows a double barline. Every player does not necessarily have to play all the tones of the harmony.

The ending section is conducted in 4/4 and should make a very large crescendo in the end. The circular motion on the right hand should sound more like very rapidly played line instead of cluster.

Accordion 1-∞

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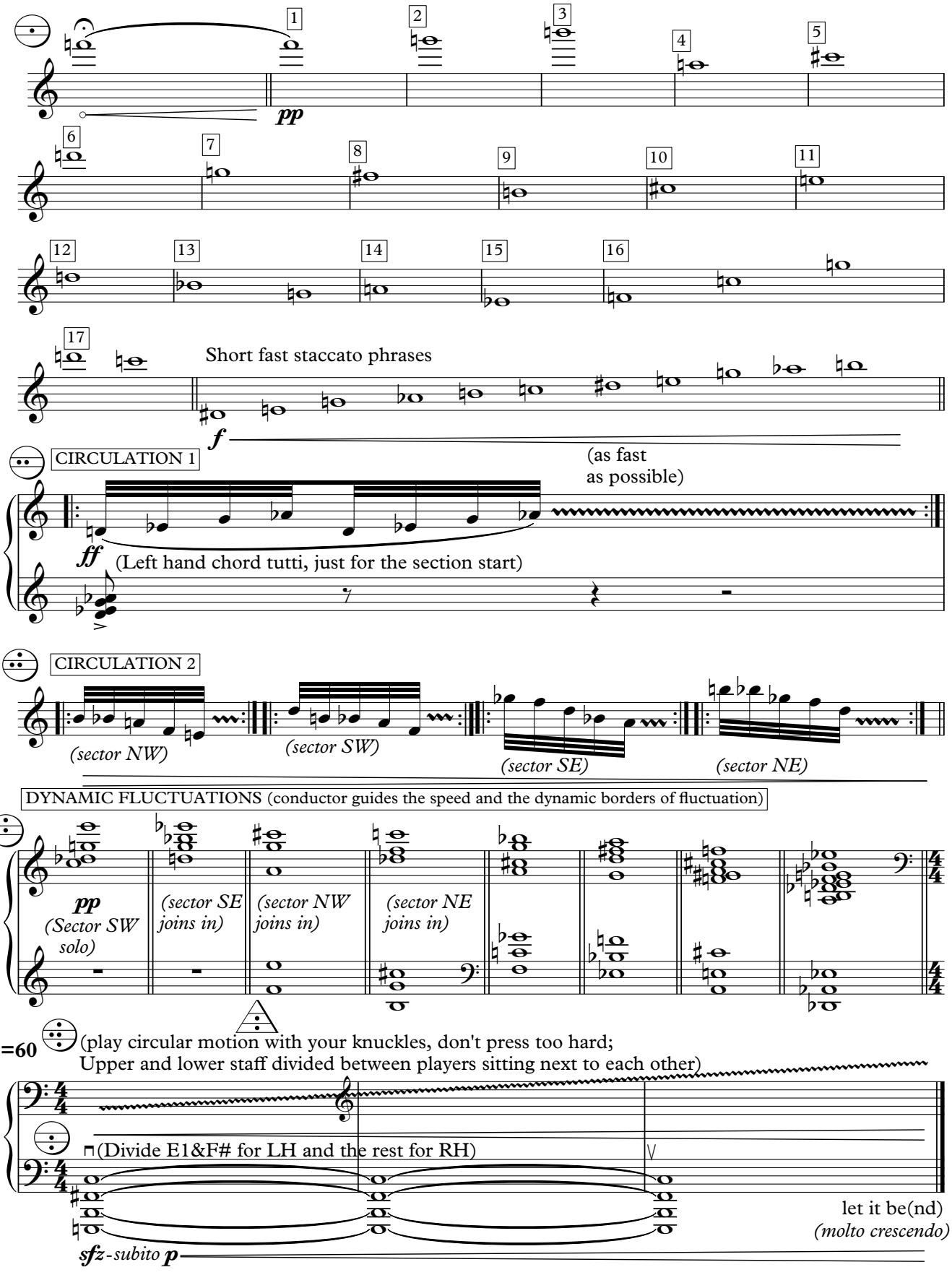
Veli Kujala, 2013

THE SIGNS OF THE CONDUCTOR (applies for the first section, numbers 1-17)

1=long notes legato	Karate hit down=add the tones of next bar to your tone pool
2=4th notes legato	Circle=deduct tones of the current first bar from your tone pool
3=16th notes portato	Forefinger points down=transpose your current tone pool half step down
4=short fast staccato phrases	Forefinger points up=transpose your current tone pool half step up
5=trills