

Performing the Electronic Part

Devices needed

- **6 Speakers:**
 - **2 full-range PA boxes** with good bass, for instance QCS CP12 or Yamaha DZR 12.
 - **4 smaller speakers.** Studio monitor speakers like Genelec 8330 should work. Good frequency response is more important than RMS power.
- **2 (4) Microphones:**
 - 2 usual condenser microphones (for instance Neumann KM 184)
 - 2 microphones fixed on the accordion
- **Mixer** with 4 inputs and 6 outputs. This is convenient but optional. See below.
- **Audio Interface** with 6 output channels (or 4 for the minimal version). If the 4 (2) microphone signals are mixed, only two line inputs are needed. If there is no mixer, 4 (2) microphone in inputs are needed.
- **MIDI Controller** with 8 or more fader, for instance Behringer BCF 2000.
- **Computer** with a **software** which can
 - play back the prerecorded sound files by hitting the space bar, and
 - perform real-time pitch shifting of the microphone input.

(For the first performance, MaxMSP has been used and this patch can be provided. But it is not difficult to write a similar patch in Csound, PD, SC or any other software for it.)
- The **pre-recorded sounds** (provided by the composer).

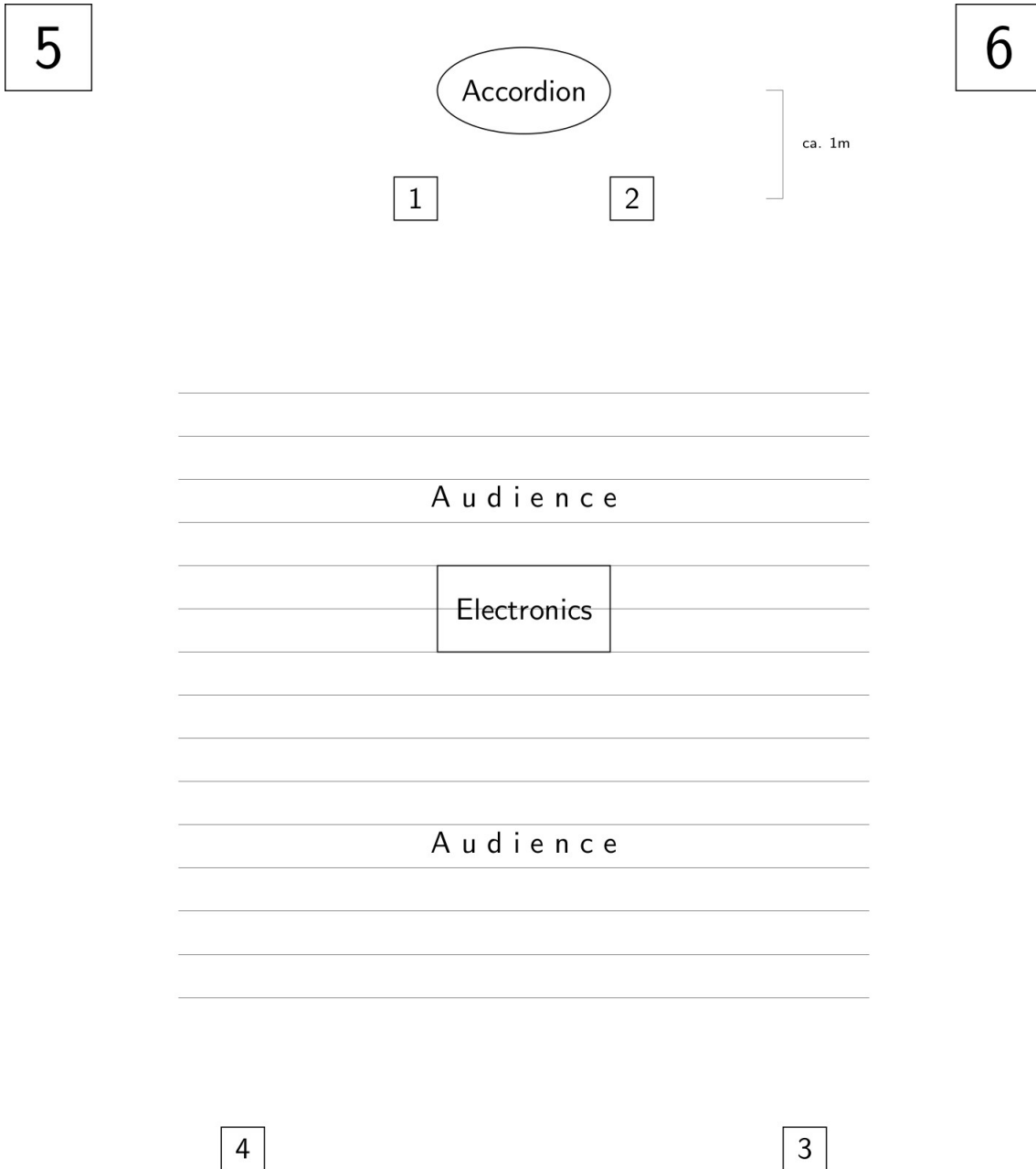
Minimal Version

- **4 instead of 6 speakers.** In this case, the two big PA speakers (= number 5 and 6 in the figure below) will be missing.

Note: **4 speakers** (2 on stage and 2 behind the audience) **is the minimum**. It is **not** possible to play the piece with only 2 speakers, because the dialog between tape and accordion (from bar 89 to last bar) "above the heads of the audience" is essential for the piece.

- **2 instead of 4 microphones.**
- **Mixer desk can be omitted;** in this case the volume control must be done with the MIDI controller.

Position and Speaker Numbering



1 - 4 = small speakers (mandatory)

5 - 6 = large speakers (optional)